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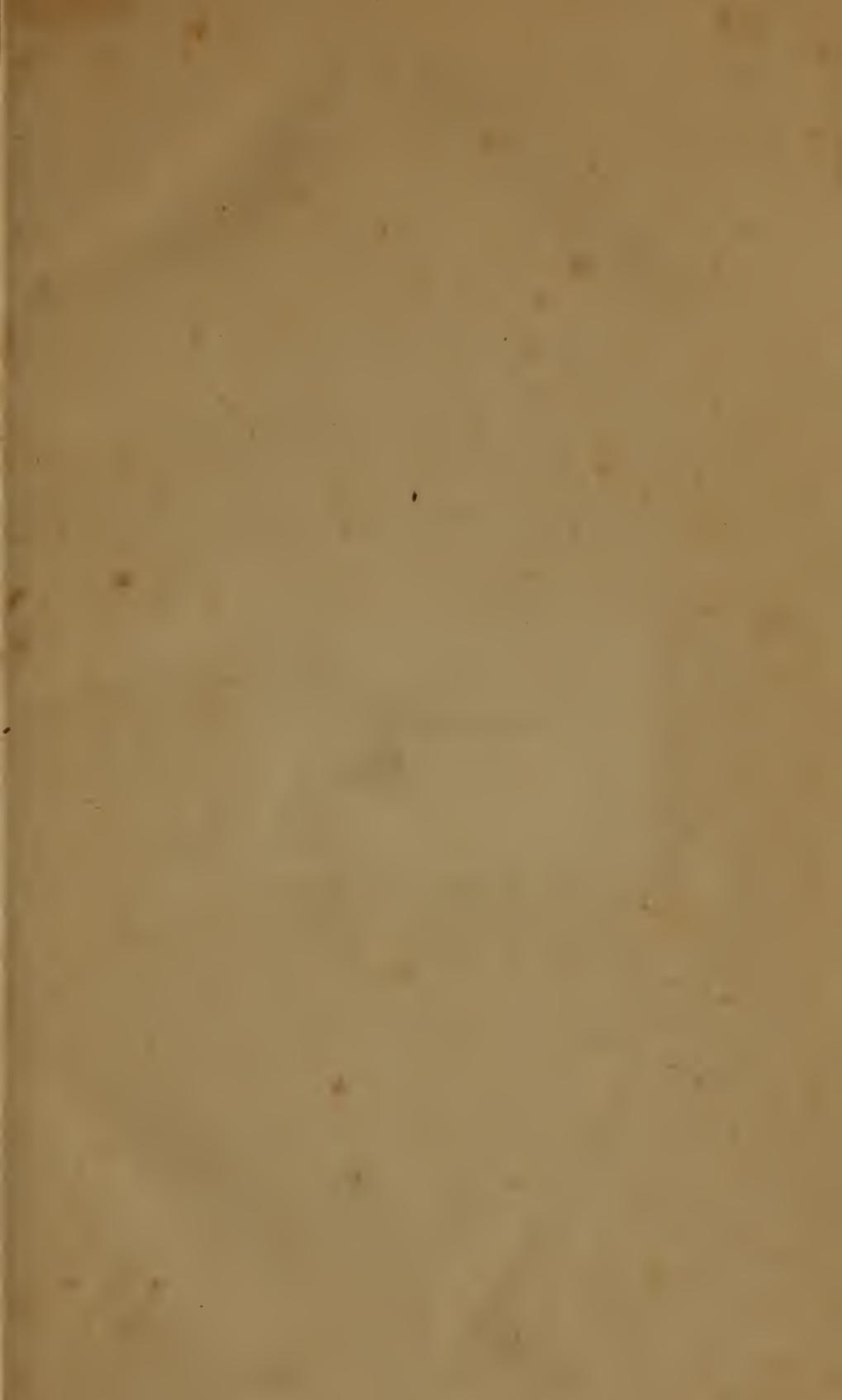


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UNITED STATES OF AMERICA.



ROBERTSONIAN METHOD.

AN ANALYTIC AND SYNTHETIC

COURSE OF LESSONS

IN THE

ENGLISH LANGUAGE,

DESIGNED FOR

THE USE OF PERSONS STUDYING THE LANGUAGE
WITHOUT A MASTER.

BY

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P R E F A C E.

THE accompanying Treatise is designed to enable the English learner, unacquainted with the principles of his own language, to write and speak correctly, without the aid of oral instruction.

The desinences of the language, or the laws affecting the modification of the changeable words, are fully detailed under the general head GRAMMAR; the rules to be observed in writing are pointed out under the head CONSTRUCTION; and the usages of the polite and educated in speaking are exhibited under the head PRONUNCIATION. These points may be regarded as the leading elements in a rudimentary knowledge of the language; and in bringing them under the attention of the learner, whilst brevity has been of necessity consulted, nothing of essential utility has been altogether omitted.

It has, however, been our endeavour rather to suggest than to limit enquiry,—to shew in what a proper acquaintance with the language consists, than to lead the learner to rest satisfied with a limited consideration of so important a subject. There are many persons of some pretensions to general knowledge, who, perhaps from indolence, know little, and care less, about the principles of their own language,—who are content to write and speak conventionally,—trusting to cognate apathy or courtesy for escape from censure; but, notwithstanding the prevalence of this kind of negligence, to be ignorant of one's own language is, to say the least of it, somewhat unbecoming.

There are, however, other circumstances besides mere propriety to be considered in relation to a knowledge of one's own language. Words of other languages have often to be used in the course of ordinary conversation, and these cannot be pronounced at random. Some speakers affect to pronounce foreign words according to the rules of the languages to which they belong; and this practice has already created numberless anomalies in the language; but it is without the pale of possibility to know more than a mere fraction of the dialects of mankind, and it would be inconsistent to pronounce a Greek or a French word according to Attic or Gaulic rules, without at the same time pronouncing a Runic or Magyar

word by a Scaldic or Slavonic standard. All words used in English must be identified with the language, and this cannot be done properly unless its orthoepical tendencies are known.

It has been alleged that a knowledge of general Grammar, renders a deliberate consideration of the English idiom superfluous; this is a very erroneous notion; it is perfectly classic to say, ‘A fighting in the dark well-disciplined soldier;’ or ‘Take money who figs to buy is;’ and though no one in writing English would obey the rules that dictate such constructions, yet many of our best writers, from an undue regard to the principles of general grammar, palpably, though less glaringly, violate the structure of their own language. It is a law of general grammar, that an article may be used for a possessive pronoun whenever no doubt can arise as to the possessor; in accordance with this rule, the English say, ‘he gave up *the* ghost,’ instead of ‘he gave up *his* ghost;’ but the French and Germans say, ‘he wore an order on *the* breast,’ instead of ‘on *his* breast;’ and, in like manner, each idiom interprets a general law in its own way.

It may be suggested that there are already an abundance of treatises extant, professing to aid the learner in writing and in speaking English. These are, however, for the most part, intended for the use of schools, and, consequently, are not adapted for the private student. Mr. Lindley Murray’s 8vo. Grammar is not accessible to the generality of students, besides which many of his rules are set at defiance by modern writers. Cobbett’s work is confined to one branch of the subject—the Syntax; he affects to despise pronunciation, and has a tendency to forget that what may be politically wrong may be grammatically right. Walker’s and Smart’s synopsis of the pronunciation are too elaborate, and generally, works on prosody are a mere melange of technical terms, utterly useless for any practical purpose. We have endeavoured in the accompanying Treatise to aid, at least, without perplexing, the beginner. No one can either write or speak correctly without the guidance of principles, and those we have given will suffice, if properly investigated, to enable the learner to avoid the every-day common-place errors with which speakers habitually shock the ear and writers fatigue the understanding.

London, 1850.

THE ENGLISH LANGUAGE.

LESSON FIRST.

TEXT.

Three travellers, who were almost perishing with hunger, found a treasure on their way: let one of us go, said they, and buy something to eat; one of them went away accordingly to procure the materials for a repast.

PRONUNCIATION.

In order to read the text correctly, it will be requisite for the learner to know the pronunciation of the letters, or rather THE SOUNDS these letters are employed to represent.

The inhabitants of particular localities give sounds to the letters of certain words which are not given to the same letters by inhabitants of other localities: the digraph ‘ea’ of the word ‘treasure,’ for example, is not pronounced in every district of Great Britain precisely alike: the sound given to this digraph by the inhabitants of Lancaster is very different from that given to it by the natives of York. In London, the word ‘treasure’ is usually pronounced as if written ‘tris-ure;’ in Edinburgh, as if written ‘trais-ure;’ and in Dublin, as if written ‘trus-ure;’ the natives of each county of England, shire of Scotland, and province of Ireland, pronounce the letters ‘ea’ of the word ‘treasure’ after a fashion of their own; and some of these varieties of sound are so marked as to be readily traced to the localities whence they emanate. In all this there is much error: there can only be ONE WAY of pronouncing the word *treasure*, any deviation from which must be deemed a violation of English prosody. It will be the object of our remarks, under the head Pronunciation, to enable the learner to avoid what is wrong, and determine what is right, in such cases; for which purpose, we propose, first, to show what are the ACTUAL SOUNDS of the language,

and then to point out when a particular letter or combination of letters should have one or other of these sounds.

In matters of English pronunciation the sovereign authority is "common consent," that is, the usage prevalent amongst the educated classes of English society. It may be thought that, as these classes are made up of individuals from all parts of the country, they cannot well have a pronunciation in common, and consequently that the usage even of the learned and polite must be a vague authority. This is not however the case; individualisms abound, and are tolerated in good society, but the usage of the majority is perfectly consistent; in that no particular class of local sounds is found to predominate; the variety of existing dialects has been subdued into uniformity, and the common tone is sufficiently palpable to determine the pronunciation of the language.

As the learner, in reading or speaking, must therefore pronounce the words in the manner prescribed by this authority, the first step towards accuracy in pronunciation is to ascertain the sounds it recognises; for it must be borne in mind that, in pronunciation, words are nothing more than an assemblage of sounds represented by certain signs; the sounds being the real elements of a word, the letters merely symbols.

ENGLISH SOUNDS.

The following is a table of all the sounds recognised by "common consent;" each sound is pointed out by a group of words containing dissimilar letters of identical pronunciation. It is hoped that the learner by attentively observing and comparing the sounds he is accustomed to give the letters cited, may detect the true pronunciation of at least one example in each group, and so determine the sound required.

1. The sound of I in fIn, dimInIsh; A in cabbAge, villAge, courAge; Y in manY, anY; EI in surfEIIt, forfEIIt; AI in foun-tAIIn, certAIn; UI in bUILD, biscUIT; U in bUsy.

2. I in fIre, nIght, nIgh; Y in mY; UY in bUY; EI in hEIght; AI in AIsle, and of the affirmative AY, and the word EYE.

3. OI in bOIl, pOIson; OY in bOYant.

4. E in mE, dEspair; I in dIminish, dIrect; EE in bEEn, sEEn; Æ in mediÆval, Æsthetic; EA in wEAry, bEAt; EI in decElIt, EIther; IE in grIEf, sIEge; EY in kEY; EO in pEOple.

5. E in mErry, mEt, dEficit; A in Any, mAny, ThAmes; EA in rEAlm, drEAd, zEArous; IE in friEnd, patIEnce; AI in sAId; EO in lEOpard.

6. A in mArry, cArry, tAx, wAx, Axe; AI in plAId, rAllery; AU in draUght.

7. A in mAnE, hAte, shAde; AI in mAIne, rAIIn; El in rEIgn, wEIgh; AU in gAUge; AO in gAOl.

S.* A in MAry, cAre, shAre; EA in wEAR, pEAR; EI in hEIr, thEIr; E in thEre; AI in hAIr.

9. A in mAr, hArd, fAther, cAlm; E in clErk; AU in lAUgh, AUnt, lAUncH; UA in gUArd; EA in hEArt.

10. O in nOr, fOr; A in cAll, wAll; AU in nAUghty, fAUlt, tAUght; OU in sOUght, bOUght, thOUght; OA in brOAd.

11. O in nOt, knOtty, brOth, clOth; A in yAcht, whAt, swAn; OU in cOugh.

12. O in nOte, nO, fOrce; OA in bOAt, cOAt, rOAd; OU in mOUld, cOURt; OW in bOWl; EW in sEW; OUGH in dOUGH; EO in yEOman.

13. U in cUr, spUrt, sUrgeon; I in mIrth, vIrtue, bIrd; E in contravErt, assErt; O in wOrd, wOrth; EA in lEArn, hEArd.

14. U in cUt, repUlsion; O in cOme, sOn, dOve; OU in dOUble, enOUgh, stupendOUS; IO in natIOn, actIOn, petitIOn; IOU in atrocIOUs; OO in blOOd; OE in dOEs; EO in surgEOn; EOU in outragEOUs.

15. U in rUde; OO in fOOl, cuckOO, pOOr; O in mOve, tOmb; OU in wOUnd, thrOUgh; OE in shOE; UI in frUIT.

16. U in fULL, cUshion, bUsh, cUckoo; OO in wOOl; O in bOsom, wOman.

17. U in tUbe, pleasUre; EU in fEUD; EW in fEW; EAU in bEAUty; and of the words YOU, YEW, and EWE.

18. OU in hOUr, trOUT; OW in cOW; OUGH in drOUGHt, bOUGHt, slOUGHt.†

CONSONANTS.

19. The sound of H in beHave, misHap, inHale.

20. WH in WHen, WHere.

21. NG in siNG, riNGer, aimiNG; N in coNcord, thiNk, huNger.

22. P in caP.

23. B in caB.

24. F in FiFe; GH in enouGH, drauGHt, rouGH; PH in ePHemera, PHilosoPhy.

25. V in ValVe; PH in nePHew.

26. TH in paTH, baTH, THin.

27. TH in paTHs, baTHE, THis.

28. S in Seal, thiS, yeS; C in Cement, City, enCircle.

29. Z in Zeal, Zounds; S in roSe, iS, waS, diSmay, buSy, criticiSe; SC in diSCern; X in Xebec.

* Walker in his Pronouncing Dictionary makes no distinction between the vowel sounds of the 7th and 8th groups, that is, he gives *a* in *shade* and *a* in *share* the same sound. The difference is certainly very slight, but the consonant *r* always affects in a lesser or greater degree the vowel sound immediately preceding. The same remark applies to the sounds of the 13th and 14th groups.

† We need scarcely direct attention to the confusion this table exhibits. So much irregularity calls loudly for reform. We have, however, merely to represent as faithfully as possible the language as it actually exists.

30. Z in aZure, glaZier; S in pleaSure, meaSure, persuaSion, ASia, evaSion.

31. SH in SHy; S in Sure, Sugar; T in paTient, naTion; C in oCeAn, atroCious; CH in quenCH, maCHine, CHarade.

32. CH in CHurCH, suCH, CHary, treaCHery; TCH in wiTCH, diTCH.

33. J in Jet; G in Gem, eleGy.

34. T in TiT; GHT in fiGHT.

35. D in DiD.

36. K in worK; C in CritiC; CH in CHasm, arCHitect; QUE in mosQUE, antiQUE; Q in Queen (pronounced *kween*).

37. G in GiG; GH in GHost.

38. L in LoLL.

39. M in MiMe.

40. N in NiNe.

41. R in waR, RiveR.

42. W in Wool; U in qUote, qUart (pronounced *kwot, quart*); O in Once (pronounced *wunce*).

43. Y in Yield, Young; I in unIon, questIon (pronounced *une-yun, quest-yun*).*

It will be seen from the above that the elements of English pronunciation consist of FORTY-THREE SOUNDS. The learner's pronunciation will be more or less accurate, according as his enunciation of these sounds approaches more or less the conventional standard: a pure enunciation of any one sound should not be assumed until the intuitive or acquired impression has been carefully tested. The learner should observe the difference, for example, between the sounds of *o* in *nor* and *o* in *not*, and see that this distinction is maintained, in pronouncing the other words of both groups, before concluding that any preconceived impression of either of these two sounds is correct; nothing is more likely to retard improvement than the self assumption of accuracy without rigid examination.

The first essential in pronunciation is to know the sounds; the next is to utter them properly: 'Steele' in his 'Prosodia Rationalis' recommends all who are desirous of reading or speaking correctly to begin by 'exploding' the sounds; that is to enunciate each one of them curtly, like the report of a pistol; this practice by strengthening the voice, will give greater fullness in the utterance of the words; the hint should not therefore be neglected.

* A few of the sounds enumerated in the foregoing table are in reality combinations; the sound represented by *wh* in *when* (pronounced *hwen*), is a combination of *h* and *w*: the sound of *ch* in *church, such* (pronounced *tshurch, sutch*), a combination of *t* and *sh*, and the sounds of *j* in *jet* and *g* in *gem* (pronounced *dzhet, dzhem*), are combinations of the 35th and 30th sounds. We have preferred giving these combinations as distinct sounds with a view to simplify the table. It is moreover quite immaterial whether they are regarded as simples or compounds.

PRONUNCIATION OF THE TEXT.

The following is a recapitulation of the text, showing how the words ought to be pronounced, the numbers refer to the vowel sounds as shown in the table; the letters printed in the italics are mute. The learner, before enunciating the sounds numbered, should refer to the examples in the table, by which means a greater degree of accuracy will be secured, and at the same time the relations existing between sound and letter more closely observed.

4 6 1 13 15 5 10 12 5 1 1
 ThRE^E trA-vEl-lERS, whO wEre Al-mOst pErIsh-Ing
 1 14 13 18 9 5 17 12 12 8
 wITH hunger (hUng-gUr), fOUnd A trEAs-Ure On thEIr
 7 5 14 12 14 12 5 7 6 2
 wAY: lEt one (wUn) Of Us gO, sAId thEY, And bUY
 14 1 15 4 14 12 5 5 6 7
 sOME-thInG tO EAt; one (wUn) Of thEm wEnt A-wAY
 6 12 1 1 15 , 12 17 4 6 4 1 6 12 9
 Ac-cOrd-ing-lY tO prO-cURE thE mA-tE-rI-Als for A
 4 6
 rE-pAst.

READING.

THE pronunciation of the words being known, the text should be read aloud. This exercise ought to be repeated till the ear becomes perfectly satisfied with the result. The art of reading well consists chiefly in being distinct and unconstrained, in causing the words to flow from the lips without effort in easy rapid succession. The voice should be pitched in the natural tone, the sense of each sentence roundly expressed, and the matter narrated in the familiar style of ordinary conversation. Reading aloud will accustom the ear to the sound of the voice; by practice the tones may be rendered obedient to the will, so that the degree of ease and freedom requisite to constitute a perfect reader is within reach of every diligent student.

In reading, the learner should not stop to breathe, except where the sense admits of a pause; this rule is very generally violated by beginners: the words, "who were almost perishing with hunger," of the text, if closely observed, will be found in reality nothing more than an extended form of the single word 'hungry,' they should therefore, in reading, be regarded as a single word; the separation of the parts of a combination of this kind, by a pause however slight, would obscure the sense of the sentence, and might perhaps render the reader unintelligible. A full breath should be taken at the beginning of a complete sentence, and a volume of air should be inhaled at each pause, sufficient to carry the voice firmly and smoothly along till a succeeding pause admits a fresh respiration.

Another fault common to beginners, which the learner should guard against, is that of dropping the voice at every pause, instead of at the completion of the sense: for example, though a pause may be made at the word ‘hunger’ of the text, the sense of the first group of words not being complete, the voice must on no account be allowed to fall, but remain, if not slightly elevated, at least suspended; the word ‘found’ of the following group being uttered in precisely the same note. When the sense of a period is in suspension the voice should continue elevated, and only when the sense is completed be allowed to fall.

It must not be supposed that ‘elevating the voice’ in reading signifies loudness. We may slide the voice to a very great height, and yet read in a very low tone; or to a very great depth, and yet read in a loud tone; just as the violin may be affected by drawing the finger up or down the same string. In pronouncing the last syllable of the word ‘indeed,’ uttered in an accent of surprise, we elevate the voice; in pronouncing the word ‘not’ of the sentence ‘I will *not* go,’ the voice is dropped; but it will be observed that these inflections are exceedingly slight.

As a general rule never begin to read or speak in a high or low note. The slide of the voice ascending or descending begins on the accented syllable of an emphatic word, and care must be taken to select the proper word whereon to throw this emphasis; it will be observed that the import of the following sentences varies according as the emphasis is thrown upon one or other of the words:—

Did *three travellers* find a treasure? Here the question refers to the ‘*three travellers*.’

Did *three travellers* find a *treasure*? Here the question refers to the ‘*treasure*.’

Did *three travellers* *find a treasure*? Here the act of finding is questioned.

It will be useful for practice to read the text in all the pitches of which the voice is susceptible, from a loud tone to a whisper, as well as to read it slowly and rapidly; but in all these cases, each syllable and word must be clearly and distinctly enunciated; no mode of reading will prove beneficial in which this does not constitute a prominent feature. Be careful to give the letters of the middle or end of a word their full sound, a weak or thin voice with a distinct utterance will be readily understood in cases where a powerful voice with an indistinct utterance would be quite incomprehensible.

TEXT WITH RHETORICAL PAUSES AND INFLECTIONS.

The following is a repetition of the text with the inflections marked; an acute accent thus (') shows that the voice should be slightly elevated, a grave accent thus (") shows that the voice should fall, and a bar thus (|) denotes the pauses.

Three travell'rs | who were almost perishing with hunger | found a treasure on their way | let one of us go | said théy | and buy something to eat | one of them went away accordingly | to procure the matérials for a repast.

In reading, the points will have frequently to be disregarded: these marks are often introduced for the sole purpose of guarding against misconception; and it is the duty of the reader to render a subject clear rather by emphasis than by pauses.

ANALYSIS.

THE learner has now to determine the logical relations of the words in the text, and arrange them according to their affinity as elements of thought.

All the words of the language have been classed into the NINE following groups, called PARTS OF SPEECH, to one or other of which each word in the text must of necessity belong.

1. The words *a*, *an*, and *the*, are called . . . ARTICLES.
2. The names of persons, places, and things, as well as of abstract properties, as *excellence*, *rectitude*, *generosity* . . . NOUNS.
3. Words used to express the number, quality, or condition of nouns, as *three* travellers, *bad* wine, *he is generous*, ADJECTIVES.
4. Words that are used in the place of nouns, as *who* found *it* PRONOUNS.
5. Words that affirm a state or condition in relation to time, as *I am*, *I do*, *I feel*, or express an action, *I leap*, as *I dance*, *I sing*, VERBS.
6. Words used to extend the signification of other words, as *I am very well*, *he found it there*. ADVERBS.
7. Words that indicate a relation between two objects, as *I am with him*, *I am for him*, *I am against him* . . . PREPOSITIONS.
8. Words used to connect other words or sentences, as 'three travellers found a treasure, *albeit* they were hungry,' CONJUNCTIONS.
9. Words that merely express a passing emotion, as *zounds!* *huzza!* *what ho! ha!* INTERJECTIONS.

A word may belong to one or more of these groups if it is susceptible, as a member of a sentence, of filling more than one capacity; thus, in 'a page full of *buts*,' the word 'but' is a noun; in 'there is *but* one,' 'but' is an adverb; in 'no one *but* him,' 'but' indicates a relation between 'one and him,' and is consequently a preposition; in 'he says no, *but* he

means yes,' 'but' is a conjunction. It is therefore rather by the sense in which a word is used, than by its form, that its place as a part of speech must be determined.

These grand divisions of the words are subdivided into the following minor or subsidiary groups.

The ARTICLES are thus distinguished:—

1. *The* being employed to point out some particular object, as *the* travellers, *the* intention, is said to be DEFINITE.

2. *A* or *an* implying no specific object, as *a* traveller, *an* intention INDEFINITE.

NOUNS, PRONOUNS, and VERBS, are classed according to number.

1. When indicating a single object, they are said to be in the SINGULAR Number.

2. When indicating two or more objects PLURAL Number.

NOUNS and PRONOUNS are classed according to sex.

1. When of the male sex, they are said to be in the MASCULINE Gender.

2. When of the female sex FEMININE Gender.

3. When of neither sex NEUTER Gender.

NOUNS and PRONOUNS are further classed according to relation.

1. When the subject of an action, they are said to be in the NOMINATIVE Case.

2. When involving a relation of affinity or descent, POSSESSIVE Case.

3. When the object of an action OBJECTIVE Case.

ADJECTIVES and ADVERBS are classed according to degrees of comparison.

1. When not involving any increase or diminution of the primitive meaning, as *nigh*, *small*, *good*, they are said to be in the POSITIVE Degree.

2. When involving an indefinite increase or diminution of the primitive meaning, as *nigher*, *smaller*, *better*, COMPARATIVE Degree.

3. When involving a definite increase or diminution of the primitive meaning, as *nighest*, *smallest*, *best* SUPERLATIVE Degree.

PRONOUNS are divided into the five following classes.

1. When representing persons, as *I* went to *him*, *he* came to *me*, they are called PERSONALS.

2. When relating to some antecedent, as the man *who*, RELATIVES.

3. When used in asking questions, as *which* of the travellers? INTERROGATIVES.

4. When used to distinguish a particular object, as *that* treasure, *their* way DEMONSTRATIVES.

5. When indicating no particular object, as *one* went away, *it* is said INDEFINITES.

VERBS are divided into two classes, thus :—

1. Verbs involving an affirmation which immediately affects an object, as he *found me*, I *let him go*, are called ACTIVE.
2. Verbs which affirm a state or action confined to the subject, as he *walks*, he *sleeps*, he *dreams*. NEUTER.

There is frequently a very nice distinction between an active and neuter verb, but it is exceedingly necessary to be able to make the distinction. The ear will be some aid in the matter; we say, for example, ‘I lost him,’ ‘I sought him,’ ‘I found him;’ but we cannot say ‘I walk him,’ ‘I sleep him,’ ‘I dream him;’ the former are active, the latter neuter verbs. We may say, speaking of a horse, ‘they *walk him* out daily,’ this is a mere colloquial idiom; but, when the verb *walk* is employed under such circumstances, it entirely changes its character, and becomes for the time an active verb.

VERBS are likewise distinguished according to the mode or manner in which a state or action is represented.

1. When a verb merely names a state or action without involving the idea of number or person, as *to be*, *to do*, *to touch*, it is said to be in the INFINITIVE Mood.
2. When a verb simply declares the state or action, as *he is*, *he does*, *he touches*, in the INDICATIVE Mood.
3. When a verb exhorts or commands, as *be*, *do*, *touch*, in the IMPERATIVE Mood.
4. When a verb indicates an action or state as doubtful, and expresses a dependent meaning, as ‘*were he* to touch it, it would fall;’ ‘*if he do so*, the consequences may be fatal;’ ‘*although he touch it*, it might not run,’ SUBJUNCTIVE Mood.

VERBS are again distinguished according to the period of time in which the state or action is affirmed.

1. When expressing a state or action in actual operation, as *I am*, *I do*, *I touch*, the verb is said to be in the . PRESENT Tense.
2. When expressing a past state or act accomplished, as *I was*, *I did*, *I touched*, in the PAST Tense.
3. When expressing a future state or act to be accomplished, as *I will be*, *I will do*, *I will touch*, in the . FUTURE Tense.

VERBS that have an adjective signification are divided into two classes.

1. When expressing an actual state, as *being*, *doing*, *touching*, verbs are called PRESENT PARTICIPLES.
2. When expressing a past state, as *been*, *done*, *touched*, PAST PARTICIPLES.

ANALYSIS OF THE TEXT.

The process of analysing a sentence, and assigning each word to its particular class, is called PARSING. The following is a repetition of the text with the words parsed, that is classified in accordance with the foregoing table.

THREE, *adjective* of number, qualifying the word 'travellers.' TRAVELLERS, *noun*, plural number, nominative case, subject of the verb 'found.' WHO, *relative pronoun*, nominative case, masculine gender, agreeing with its antecedent 'three travellers.' WERE, *verb neuter*, third person, plural number, indicative mood, present tense, agreeing with its nominative 'three travellers.' ALMOST, *adverb*, extending the signification of the verb 'were.' PERISHING, *adjective*, because it indicates a condition of the 'three travellers,' and a *verb*, because it affirms a state of being in relation to time, and a *present participle*, because it participates in the properties of both these classes of words. WITH, *preposition*, expressing a relation of affinity between 'three travellers' and 'hunger.' HUNGER, *noun*, singular number, neuter gender, objective case. FOUND, *verb active*, third person, plural number, indicative mood, present tense, agreeing with its nominative 'three travellers.' A, *indefinite article*. TREASURE, *noun*, singular number, neuter gender, objective case. ON, *preposition*, expressing a relation between 'the treasure' and 'their way.' THEIR, *personal pronoun*, plural number, masculine gender, possessive case. WAY, *noun*, singular number, neuter gender, objective case. LET, *verb active*, imperative mood. ONE, *indefinite pronoun*, objective case. OF, *preposition*, expressing a relation between 'one' and 'three travellers.' US, *personal pronoun*, plural number, objective case. GO, *verb neuter*, infinitive mood. SAID, *verb neuter*, third person, plural number, indicative mood, past tense, agreeing with its nominative 'they.' AND, *conjunction*, joining the sentence 'let one of us go' with 'buy something to eat.' BUY, *verb active*, infinitive mood. SOMETHING, *noun*, singular number, neuter gender, objective case. To, a particle belonging to the verb 'eat' that follows. To EAT, *verb active*, infinitive mood. ONE, *indefinite pronoun*, singular number, nominative case. OF, *preposition*, expressing a relation between 'one' and 'them.' THEM, *personal pronoun*, plural number, objective case. WENT, *verb neuter*, third person, singular number, indicative mood, past tense, agreeing with its nominative 'one.' AWAY, *adverb*, extending the signification of the verb 'went.' ACCORDINGLY, *adverb*, qualifying the act of going. To, a particle belonging to the verb following. To PROCURE, *verb active*, infinitive mood. THE, *definite article*. MATERIALS, *noun*, plural number, neuter gender, objective case. FOR, *preposition*, expressing a relation between 'materials' and 'repast.' A, *indefinite article*. REPAST, *noun*, singular number, neuter gender, objective case.

GRAMMAR.

THE term ‘Grammar,’ as usually applied, is employed to signify all the properties of language from the sound of a letter to the rounding of a period. Under the head Grammar, however, the learner’s attention will be directed to one branch of the subject only—to that which treats of the MODIFICATIONS OF ENGLISH WORDS, and shows how these changes are effected. All the rules given under this head ought to be committed to memory. A perfect acquaintance with the laws governing the variable words is necessary, in order to speak or write with an ordinary degree of propriety.

NOUNS.

1. The plural number is formed by adding *s* to the singular, as *traveller*, *travellers*; *treasure*, *treasures*; *repast*, *repasts*.

2. Nouns ending in *sh*, *ch* (soft), *s*, *x*, or *o*, form the plural by adding *es*, as *bush*, *bushes*; *witch*, *witches*; *glass*, *glasses*; *box*, *boxes*; *potato*, *potatoes*.

Nouns from the Italian and proper names ending in *o* follow the first rule, as *portico*, *porticos*; *grotto*, *grottos*; *quarto*, *quartos*; *Cicero*, *the Ciceros*.

3. Nouns ending in *y* preceded by a consonant change *y* into *ies*, as *duty*, *duties*; *city*, *cities*; *navy*, *navies*.

Nouns ending in *y* preceded by a vowel follow the first rule, as *attorney*, *attorneys*; *boy*, *boys*; *bay*, *bays*.

It is a very common error to write *nuisancies*, *consciencies*, *pestilencies*; the singular of such words not ending in *y*, they have nothing to do with *ies* in plural.

4. Nouns ending in *f* or *fe* form the plural by changing *f* or *fe* into *ves*, as *leaf*, *leaves*; *wife*, *wives*.

But nouns in *oof*, *ief*, *ff*, and *rf*, follow the first rule, as *hoof*, *hoofs*; *grief*, *griefs*; *muff*, *muffs*; *wharf*, *wharfs*; except *thief* and *staff*, which become *thieves*, *staves*.

5. The following nouns form their plurals irregularly, *man*, *men*; *woman*, *women*; *ox*, *oxen*; *mouse*, *mice*; *louse*, *lice*; *sheep*, *sheep*; *deer*, *deer*; *penny*, *pence*; *goose*, *geese*; *tooth*, *teeth*; *foot*, *feet*.

6. Nouns from the ancient languages generally follow the foregoing rules, as *automaton*, *automatons*; *aesthetic*, *aesthetics*; but the following have the plurals of the languages to which they belong, *antithesis*, *antitheses*; *axis*, *axes*; *basis*, *bases*; *hypothesis*, *hypotheses*; *metamorphosis*, *metamorphoses*; *vortex*, *vortices*; *datum*, *data*; *effluvium*, *effluvia*; *erratum*, *errata*; *stratum*, *strata*; *stamen*, *stamina*; *focus*, *foci*; *genius*, *genii*; *radius*, *radii*; *genus*, *genera*; *miasma*, *miasmata*; *hiatus*, *hiatus*; *species*, *species*; *series*, *series*; *larva*, *larvæ*; *lamina*, *laminæ*.

7. Some nouns are used in the singular only, as *welfare*, *goodness*, *physic*, *gold*, *silver*, *wine*, *food*; others only in the plural, as *scissors*, *tongs*, *metaphysics*.

GENDER.

The feminine is formed by adding *ss* or *ess* to the masculine, as *prince*,

princess; author, authoress; but generally the masculine and feminine have each a distinct form, as king, queen; duke, duchess.

CASE.

1. The possessive is formed by adding *s* with an apostrophe to the nominative, as *the queen's palace*.

When several nouns are in the possessive case the sign is appended to the last, as *Pit, Fox, and Burke's speeches*; but when the object possessed is not the same, the sign will have to be repeated, as *the enemy stormed the queen's army's entrenchments*; it will be better however, in a case of this kind, to say, *the enemy stormed the entrenchments of the queen's army*.

2. Plural nouns form the possessive by adding an apostrophe only, as *their majesties' palace*.

3. Singular nouns ending in *ss* follow the first rule, as *the princess's theatre*; *the duchess's palace*, but when the succeeding word begins with a vowel, the *s* is generally omitted, as *the princess' opinions, the duchess' earrings*.

Bear in mind that the possessive case does not affect nouns in the same way as number, it is an error to say, *Her Majestie's service, the companie's authority*.

ADJECTIVES AND ADVERBS.

1. The comparative degree is formed by adding *r* or *er* to the positive, as *wise, wiser; often, oftener*.

2. The superlative is formed by *st* or *est*, to the positive, as *wise, wisest; often, oftenest*.

3. Words of two or more syllables form the comparative and superlative by adding *more* and *most*, as positive, *generous*; comparative, *more generous*; superlative, *most generous*.

Dissyllables ending in *y* may follow the first and second rules, in which case *y* is changed into *i*, as *pretty, prettier, prettiest; happy, happier, happiest; lovely, lovelier, loveliest*.

4. The following are compared irregularly.

Positive.	Comparative.	Superlative.
good	better	best
bad	worse	worst
little	less	least
much or many	more	most

PRONOUNS.

The following table embraces all the varieties of form peculiar to this class of words.

PERSONALS.

Singular Number.

Nominative Case.	Possessive Case.	Objective Case.
First person I	my or mine	me
Second person thou	thy or thine	thee
Third person he, she, or it	his, hers, or its	him, her, or it

Plural Number.

First person we	our or ours	us
Second person you	your or yours	you
Third person they	their or theirs	them

RELATIVES.

<i>Masculine and Feminine</i>	<i>Nominative.</i>	<i>Possessive.</i>	<i>Objective.</i>
	who	whose	whom
<i>Neuter</i>	which	of which	which
<i>All genders</i>	that	of that	that

VERBS.

The verbs are subject to a corresponding series of changes; a single verb, therefore, exhibited in all its forms will serve as a key to the inflection of this class of words.

INFINITIVE MOOD,—to explain.

INDICATIVE MOOD:

*Present Tense.**Singular.**Plural.*

<i>First person</i>	I explain	<i>First person</i>	we explain
<i>Second person</i>	thou explain-est	<i>Second person</i>	you explain
<i>Third person</i>	he explain-s	<i>Third person</i>	they explain

Past Tense.

<i>First person</i>	I explain-ed	<i>First person</i>	we explain-ed
<i>Second person</i>	thou explain-edst	<i>Second person</i>	you explain-ed
<i>Third person</i>	he explain-ed	<i>Third person</i>	they explain-ed

IMPERATIVE MOOD,—explain.

SUBJUNCTIVE MOOD.

<i>First person</i>	if I explain	<i>First person</i>	if we explain
<i>Second person</i>	if thou explain	<i>Second person</i>	if you explain
<i>Third person</i>	if he explain	<i>Third person</i>	if they explain*

PARTICIPLES.

Present, explain-ing*Past*, explain-ed

When a verb is made to assume in this way all the forms of which it is susceptible, it is said to be *conjugated*; and in conjugating the verbs, the following rules will have to be observed.

1. When the infinitive (which is the form given in dictionaries) ends in *e*, the past tense and past participle are formed by adding *d* only, as to *hope*, *hoped*; the second person singular, present tense, by adding *st* only, as *thou hope-st*. In forming the present participle the *e* is dropped, as to *hope*, *hop-ing*; *to come*, *com-ing*; *to judge*, *judg-ing*.

But when the infinitive ends in *ee* both *e*'s are retained in forming the participle, as to *flee*, *flee-ing*.

2. When the infinitive ends in *s*, *h*, *x*, *o*, or *z*, the third person singular, present tense, is formed by adding *es*, as to *cross*, *he cross-es*; *to perish*, *he perish-es*; *to box*, *he box-es*; *to do*, *he do-es*; *to quizz*, *he quizz-es*.

* The words *though*, *unless*, *grant*, *allow*, or any other hypothetical particle may be joined to a subjunctive, as well as the word *if*, which is used merely as a sign. These particles do not necessarily imply the use of the subjunctive, but may likewise be used with the indicative forms of the verb.

3. When the infinitive ends in *y*, preceded by a consonant, the third person singular is formed by changing *y* into *ies*, as to *carry*, *he carr-ies*; to *marry*, *he marr-ies*; the second person, by changing *y* into *iest*, as *thou carr-iest*, *thou marr-iest*; the past tense and past participle, by changing *y* into *ied*, as *carr-ied*, *marr-ied*.

Bear in mind that it is only when *y* is preceded by a consonant that modifications occur; when *y* is preceded by a vowel, the verb obeys the model, as to *delay*, *he delay-s*, *thou delay-est*, *he delay-ed*.

4. When the infinitive ends in *ie* the present participle is formed by changing *ie* into *y*, as to *lie*, *ly-ing*; to *die*, *dying*.

5. When the verb is a word of one syllable ending with a single consonant preceded by a single vowel, the consonant is doubled in forming the past tense and participles, as to *stop*, *stop-ped*, *stop-ping*; to *hop*, *hop-ped*, *hop-ping*; to *drop*, *drop-ped*, *drop-ping*; to *bet*, *bet-ted*, *bet-ting*.

6. When a verb ending with a single consonant preceded by a single vowel, is a word of two syllables with the accent on the last, the consonant is likewise doubled, as to *prefer*, *prefer-red*, *prefer-ring*; to *confer*, *confer-red*, *confer-ring*; to *remit*, *remit-ted*, *remit-ting*.

Some verbs ending in *l* double the final consonant, although the accent is not on the final syllable, as to *travel*, *travel-led*, *travel-ling*; to *revel*, *revel-led*, *revel-ling*.

In the next lesson the irregular verbs, that is, certain verbs which assume forms not in accordance with the foregoing rules, will be pointed out.

SYNTHESIS.

Analysis, as we have seen, is the art of reducing a sentence to its primitive elements; the art of reconstructing these elements into sentences, so as to express a distinct idea or some phase of thought, is called synthesis.

For practice in synthesis, and as a first step in writing, the learner is required to reconstruct the following sentences agreeably to the directions accompanying each group, and in accordance with the rules given under the head Grammar. A corrected version of these sentences will be given as a reading exercise in the next lesson.

[Put the nouns of the following sentences into the plural number.]

1. There was an ox, a sheep, bread, and wine.
2. They found a diamond, a ruby, an amethyst, a topaz, gold, and silver.
3. The inconsistency of the three travellers.
4. Their opportunity, negligence, uncertainty, and imprudence.
5. The duty, delay, and obstinacy of the travellers.
6. The obliquity of the road.
7. Its irregularity and smoothness.

[Construct the following sentences with an inflected form of the possessive case; as, from 'The story of the traveller,' form 'the traveller's story.]

8. The story of the traveller.
9. The story of the travellers.
10. A story told by the traveller.
11. The portrait of her Majesty.
12. The portraits of their majesties.
13. One of the portraits belonging to her Majesty.
14. The horse of the prince.
15. The horses of the princes.
16. One of the horses belonging to the prince.
17. The palace of the princess.
18. The palace of the princesses.
19. One of the palaces belonging to the princess.
20. A book belonging to Jones.
21. A book belonging to the Joneses.
22. One of the books written by Jones.

[Convert the nominatives of the following sentences into objectives, by reversing the construction; as, from '*he* and *she* spoke to *them*,' form '*they* spoke to *him* and *her*.]

23. We met the travellers.
24. He and I sought the travellers.
25. She conversed with the travellers.
26. Will they go with the travellers?
27. Did he meet the travellers on the road?
28. We know not those travellers.
29. Thou confidest not in the travellers.

[Introduce a relative into the following sentences; as, from 'the treasure was found,' form 'the treasure *which* was found.]

30. The traveller prepared a repast.
31. The traveller's repast was prepared.
32. The repast was prepared by the traveller.
33. The materials were prepared for a repast.
34. The travellers met us on the road.
35. The travellers we met on the road.
36. The travellers conversed with us.
37. The travellers we conversed with.
38. The travellers' conversation we enjoyed.
39. The conversation we enjoyed.
40. Of the three travellers, two remained with the treasure, and one went to buy something to eat; the last never returned.

[Put the adjectives and adverbs of the following sentences into the superlative degree.]

41. The merry travellers.
42. The dry travellers.
43. The gay and rich travellers.
44. The first traveller arrived late and ate less.

45. The second traveller went farther.
46. The good travellers.
47. The three travellers acted imprudently.
48. The travellers were uncourteous.
49. The great degree of energy.
50. A remarkable adventure of the three travellers.

[Turn a verb in each of the following sentences into the infinitive mood, as from the sentence ‘the travellers wish *they had procured* materials for a repast,’ form ‘the travellers wish *to procure* materials for a repast.’]

51. The travellers have explained their meaning.
52. Have they declared their intentions?
53. They have concealed their designs.
54. The travellers wish that they had acknowledged their error.
55. Do they wish that they had carried out their projects?
56. The three travellers hope that they may reach their destination with the treasure.
57. Do they hope that they may find the owner?
58. They wish that they could restore the treasure to the proper owner.
59. Did they wish that they had obtained materials for a repast?

[Put the nouns and pronouns of the following sentences into the third person singular, and the verbs into the corresponding person and tense of the indicative mood; as, from ‘the *travellers procured* materials for a repast, and then *appeased their hunger*,’ form ‘the *traveller procures* materials for a repast, and then *appeases his hunger*.’]

60. The travellers having obtained water assuaged their thirst.
61. The travellers discover a treasure, and revel in wealth.
62. They perish with hunger, but hope to obtain materials for a repast.
63. The travellers assume a disguise and conceal the treasure.
64. They carry out their designs, and continue their journey.
65. The travellers endeavour to obtain materials for a repast, but procure none.
66. They perish with hunger, and die on the road.

[Employ a present participle in the following sentences, as from the sentence ‘though the travellers possessed riches, yet they had nothing to eat,’ form ‘though *possessing* riches, yet the travellers had nothing to eat.’]

67. Three travellers, anxious to see the world, begin a journey.
68. They feel hungry, and send to procure materials for a repast.
69. They hoped to obtain something to eat, but were disappointed.
70. They reflect on their position, and change their route.
71. They continued onwards and found a treasure.
72. Thus they obtained wealth, and they rejoiced exceedingly.

THE ENGLISH LANGUAGE.

LESSON SECOND.

READING.

THE following is a corrected version of the exercise given in the first lesson.

1. There were oxen, sheep, bread, and wine.
2. They found diamonds, rubies, amethysts, topazes, gold, and silver.
3. The inconsistencies of the three travellers.
4. Their opportunities, negligences, uncertainties and imprudences.
5. The duties, delays, and obstinacies of the travellers.
6. The obliquities of the road.
7. Its irregularities and smoothnesses.
8. The traveller's story.
9. The travellers' story.
10. A story of the traveller's.
11. Her Majesty's portrait.
12. Their majesties' portraits.
13. A portrait of Her Majesty's.
14. The prince's horse.
15. The princes' horses.
16. A horse of the prince's.
17. The princess's palace.
18. The princesses' palace.
19. A palace of the princess's.
20. Jones's book.
21. The Joneses' book.
22. A book of Jones's.
23. The travellers met us.
24. The travellers sought him and me.
25. The travellers conversed with her.
26. Will the travellers go with them.
27. Did the travellers meet him on the road.
28. Those travellers know us not.
29. The travellers confide not in thee.
30. The traveller who prepared a repast.
31. The traveller whose repast was prepared.
32. The repast which was prepared by the traveller.
33. The materials that were prepared for a repast.
34. The travellers who met us on the road.
35. The travellers whom we met on the road.
36. The travellers who conversed with us.
37. The travellers with whom we conversed.
38. The travellers whose conversation we enjoyed.
39. The conversation which we enjoyed.
40. Of the travellers, two remained with the treasure, and one went to buy something to eat; which last never returned.
41. The merriest travellers.
42. The dryest travellers.
43. The gayest and richest travellers.
44. The first traveller arrived latest and ate least.
45. The second traveller went farthest.
46. The best travellers.
47. The travellers acted most imprudently.
48. The travellers were most uncourteous.

49. The greatest degree of energy. 50. A most remarkable adventure of the three travellers. 51. The travellers have to explain their meaning. 52. Have they to declare their intentions? 53. They have to conceal their designs. 54. The travellers wish to acknowledge their error. 55. Do they wish to carry out their projects? 56. The three travellers hope to reach their destination with the treasure. 57. Do they hope to find the owner? 58. They wish to restore the treasure to the proper owner. 59. Did they wish to obtain materials for a repast. 60. The traveller obtains water and assuages his thirst. 61. The traveller discovers a treasure and revels in wealth. 62. He perishes with hunger, but hopes to obtain materials for a repast. 63. The traveller assumes a disguise and conceals the treasure. 64. He carries out his designs and continues his journey. 65. The traveller endeavours to obtain materials for a repast, but procures none. 66. He perishes with hunger, and dies on the road. 67. Three travellers, desirous of seeing the world, begin a journey. 68. Feeling hungry, they send to procure materials for a repast. 69. Hoping to obtain something to eat, they were disappointed. 70. Reflecting on their position, they change their route. 71. Continuing onwards, they find a treasure. 72. Thus obtaining wealth, they rejoice exceedingly.

TEXT.

The numbers refer to the vowel sounds of the table given in the first lesson; the letters in italics are silent.

4 6 1 13 15 4 9 5 5 15 1 5

ThE trA-vEl-lEr whO dE-pAr-tEd, sAId tO hIm-sElf:

2 1 3 4 15 2 11 6 14 6

I wIll pOI-son thE fOOd—mY cOm-pAn-ions (yUns) shAll

2 6 10 4 5 17 6 4 2 4 10

dIe—And All thE trEA-s-Ure shAll bE mIne: thE thOUght

11 11 12 2 4 4 4 16 3 1 4

wAs fOl-loW-ed bY thE dEEd; hE pUt pOI-son In thE

2 6 6 4 6 10

vI-Ands thAt hE hAd bOught.

The following is a repetition of the foregoing, with the marks indicating the rhetorical inflections and pauses, explained under the head READING of the preceding lesson.

The traveller who departed | said to himself | I will poison the food | my companions shall die | and all the treasure shall be mine | the thought was followed by the deed | he put poison in the viands that he had bought.

PRONUNCIATION.

UNDER this head, first lesson, the general relations of sound and letter were pointed out; the learner will now have to ascertain when, and under what circumstances, a particular letter has one, and when another sound.

If every simple sound were represented by a single letter or combination of letters, and the same letter or combination were always appropriated to the same sound, a knowledge of the pronunciation of the letters alone would enable the learner to pronounce a word in all cases correctly. As the language exists, each sound is represented by a variety of letters, and consequently each letter or combination has a variety of sounds: * the digraph *ea* has one sound in the word ‘heart,’ another in the word ‘entreat,’ a third in the word ‘treasure’ and in the word ‘create;’ the letters *e* and *a* belong to separate syllables, in which case each vowel has a distinct sound.

The distribution of the sounds is affected in a lesser or greater degree by accent, and also in some measure by the relative position of a syllable. In order to determine the pronunciation of a letter, the accent and syllabication of the word will in some cases have first to be ascertained; it will be requisite therefore for the learner to acquire the general principles of these two modifying influences.

ACCENT.

IN reading or speaking every expiration is marked by a series of varying impulses, arising from the organic action of the voice: every simple sound or combination of simple sounds pronounced during one of these impulses constitutes a syllable. A word contains either one or more syllables, and that syllable which receives a more forcible impulse than another is said to be accented.

When a word consists of three or more syllables, two or more of these syllables may be accented, but one of these accents must be superior to the others. The syllable upon which the greatest stress of the voice is thrown is said to have the ‘primary accent;’ that which receives the subordinate impulse is said to have the ‘secondary accent.’ If a syllable upon which the primary accent is thrown be preceded or followed by more than two syllables, one of them must have the secondary accent; one unaccented syllable must intervene between the primary and secondary accent, but beyond the observance of this rule there is little in the allocation of the subordinate impulses that calls for particular attention.

* Much might be done towards remedying this evil; the pronunciation and orthography of the language are susceptible of assimilation; the efforts of Pitman and others in this direction merit attention.

The position of the primary accent, on the other hand, constitutes a leading feature in the pronunciation of every word containing two or more syllables. It would be an error, for example, in pronouncing the word *ludicrous*, to throw the stress of the voice upon the second or third syllable; the analogy of the language, as well as common usage, requires the accent in such words to fall upon the first syllable, thus, *lúdicrouſ*, *lúminouſ*, *húmorous*. Again, in such words as *reference*, *deference*, all the vowels, except the last, which is silent, should have the same sound: but the accent falling upon the first syllable, these words are colloquially pronounced as if written *réfrns*, *défrns*, the unaccented vowels being scarcely, if at all, heard. The learner has already been cautioned against slurring any letters in this way; an error however of much greater magnitude would arise from throwing the stress of the voice upon a wrong syllable, and pronouncing such words as if written *rferns*, *dferns*. The meaning of a word, moreover, is frequently dependent upon the position of the primary accent; the word *subject*, when accented on the first syllable is a noun, but becomes a verb when the stress of the voice is thrown upon the second.

With regard to accent, considered as an agent in the allocation of the sounds, it may be as well to observe generally, that in such words as *definite*, *deficit*, which are accented on the first syllable, *e* has the sound of *e* in *met*, whilst in such words as *define*, *defile*, which are accented on the last, *e* has the sound of *e* in *me*.

GENERAL RULES.

1. Nouns and adjectives of two syllables have the accent on the first; as, *prac'tice*, *em'pire*, *sol'emn*, *pru'dent*.
2. Verbs and adverbs of two syllables have the accent on the last; as, *to rebel'*, *to detain'*, *around'*, *apart'*.
3. Words of more than two syllables have the accent on the antepenultimate, that is, the last syllable but two; as, *or-na-men't*, *in-ci-dent*, *va-ri-e-ty*, *e-lab-o-rate*, *con-tra-ry*. The following are some further examples of this rule:—

mani'acle	aeros'copy	aristoc'racy
demon'i'acal	metopos'copy	idiosync'racy
hypocondri'i'acal	diag'onal	cosmog'ony
ammoni'acal	polyg'onal	hexag'ony
geneal'ogy	somnif'erous	sym'phony
ambil'ogy	coccif'erous	cacoph'ony
geog'raphy	mellif'luous	theom'achy
historiog'raphy	felli'fluous	sciom'achy
sarcoph'agus	vivi'parous	anat'omy
androph'agus	ovi'parous	lithot'omy
ventril'oquy	antip'athy	polym'athy
catas'trophy	idiop'athy	opsim'athy

When, however, two or more consonants immediately precede the last syllable, the accent falls upon the penultimate or last syllable but one; as, *incidental*, *ornamental*, *perceptive*, *demonstrate*.

The exceptions to these rules are somewhat numerous: this arises in some instances from the practice of giving words derived from other languages the accent they have in the original; the word *sonorous*, according to the third rule, should have the accent upon the antepenultimate; but classical authority steps in and says the accent must be placed on the second syllable, thus, *sono'-rous*, because the word is so pronounced in Latin.*

A large number of the exceptions are embraced under the two following heads:—

1. Common terminations and prefixes are not generally accented: the word *misdeed*, according to the first rule, should be accented on the first syllable, but 'mis' being a prefix common to a multitude of words, the accent falls upon the root 'deed'; again, the poly-syllable *misfortune* has the accent for the same reason upon the second syllable, and so in the case of other words holding a particle in combination; as *entreathy*, *inquiry*, *to cherish*, *to nourish*, *to damage*, *to ravel*, *to revel*, *to travel*, *accept*, *deceit*, *conceit*.

2. Words derived from other words generally retain the accent of the primitive (this is merely an extension of the foregoing rule); as, *polite*', *impolite*', *impoliteness*; *honour*, *dishonour*, *dishonourably*, *dishonourableness*; *interest*, *disinterested*, *disinterestedness*.

It would exceed our limits to give a complete list of the exceptions; the following are the leading words of irregular classes; these, if committed to memory, may enable the learner to accent the other members of the same families correctly. Observe that the terminations generally determine the position of the accent: the adjective *malign*, for example, is accented on the last syllable, and is consequently an exception to the first rule; so, other adjectives ending in *ign*, as *condign*, *indign*, are likewise accented on the last syllable. In addition to the types of classes, the more marked instances of isolated exception are included in the following table:—

NOUNS.

<i>abyss'</i>	<i>ally'</i>	<i>balloon'</i> ²
<i>access'</i>	<i>arrear'</i> ¹	<i>cascade'</i> ³

* This is another anomaly of English prosody susceptible of remedy: a few fixed general principles of native analogy should enable us to speak correctly without being obliged to make philology the only sure guide to our pronunciation.

¹ Nouns having *ea* in the concluding syllable are accented like *arrear*; as, *appeal*', *release*', *disease*', *decease*', except *vengeance*, *sergeant*, *péageant*, which are regular.

² There are a large number of nouns having *oo* in the last syllable; as, *saloon*', *pantaloons*', *baboon*', *bamboo*', all of which are accented like *balloon*.

³ Nouns ending in *ade*; as, *barricade*', *bastinade*', *grenade*', are accented

contents'	device'	pretext'
control'	grimace'	profile'
demise	manure'	recess'
desert' (merit)	morass'	surmise'
dessert'		

ADJECTIVES.

canine'	oblique'	select'
demure'	occult'	serene'
diffuse'	perverse'	succinct'
malign'	precise'	supine'
morose'	replete'	supreme'
oblite'	saline'	

VERBS.

to augur	to harass	to respite
to canvass	to menace	to smother
to censure	to minute	to summon
to comment	to perfect	to traverse
to covet	to practice	to trespass
to destine	to rally	to vacate

POLYSYLLABLES.

ab'dicative'	appa'ratus	diplo'ma
absentee'	asy'lum	disci'ple
ac'cessary	bitu'men	dis'putable
ac'cessory	com'parable	elegi'ac
ace'tous	complaisant'	elicit
adja'cent	compla'cent	emenda'tor ⁴
ad'mirable	deco'rum	ex'emplary ⁵
adver'tisement	dedi'cator ³	fanatic ⁶
amauro'sis ²	demol'ish	hori'zon

like *cascade'*, on the last syllable; except *com'rade*, *dec'ade*, *mon'ade*, which are regular.

¹ When words of more than three syllables change the termination *ate* (preceded by a single vowel) into *atine*, the original accent is retained; as, *to ab'dicate*, *ab'dicative*, *to vin'dicate*, *vin'dicative*, *to spec'ulate*, *spec'ulative*, except *indic'ative* and *interrog'ative*, from *to in'dicate* and *to interrog'ate*, which are regular.

² All words ending in *osis* have the accent on the penult syllable, except *apothè'osis* and *metamor'phosis*, which are regular.

³ Words ending in *ator*, derived from verbs; as, *dedi'cator* from *to dedi'cate*, *naviga'tor* from *to navigate*, *prop'agator* from *to prop'agate*, retain the accent of the verb.

⁴ Words ending in *ator*, which have no corresponding English verb, are accented on the penultimate; as, *adula'tor*, *gladi'a'tor*, *specta'tor*, except *bar'rator*, *leg'i'tor*, *or'a'tor*, *sen'a'tor*, which are regular.

⁵ Words of four syllables ending in *ary*, *ory*, *ery*, *ony*, *any*, *oly*, *ancy*, *culture*, and *archy*, have the accent generally on the first syllable; as, *san'itary*, *san'atory*, *im'agery*, *mat'rimony*, *mis'cellany*, *nec'romancy*, *ag'riculture*, *hi'erarchy*.

⁶ When *ie* occurs in a word the accent falls upon the syllable immediately preceding, whether penult or antepenult; as, *democrat'ic*, *canon'ical*,

illu'sive	pap'ilary ⁷	qui'escent ⁸
intrep'id	picturesque'	rep'utable
opportune'	privateer'	sub'altern

Besides the accent on single words to which the foregoing remarks refer, and accent peculiar to groups of words noticed under the head Reading, there is a further modification of the speaking tones—known as NATIVE ACCENT. Good speakers avoid any marked degree of this kind of accent; but of the many local inflections common to the language, that heard in the Metropolis is necessarily considered the standard. The aggregate modulation of the voice in speaking signified by the term ‘native accent,’ is more, however, a matter of harmony than an element of pronunciation: it comes under no immediate law of prosody, and consequently any rythmical cadence that is most agreeable to the ear is most to be preferred.* The local inflection heard in the pronunciation of what are called the Cinque Ports, of which Dover is the capital, appears to our ear more characteristic and more euphonous than that of London. The short sound of *a* in the word *glass*, is considered indigenous to the Fens of Lincoln; may not likewise the Wolds of Kent be the seat of our native accent?

In concluding the remarks on accent, it may be advisable to notice the term ‘quantity,’ which appears in most works treating English Grammar. In the dead languages, quantity has a modifying power, and is consequently an actual property, but the term signifies no real entity in English prosody. It is customary, in practice, to give obscure sounds to certain unaccented vowels, and from this circumstance a useless theory has been elaborated, dignified by the term quantity, and clothed by some writers with much learned pedantry. Beyond the euphonic shortening or elision of certain vowel sounds, admissible perhaps in a colloquial style, there is no feature of English pronunciation to which the term ‘quantity’ can be properly applied; and the prosody of the language is sufficiently complex without being encumbered by a hypothetical difficulty.

heret'ical, levit'ical, foren'sic, harmon'ic; the only exceptions are arith'metic, ar'senic, bish'opric, chol'eric, em'piric, ephem'eric, lu'natic, pol'itic, rhet'oric, splen'etic, which follow the general rule.

⁷ This class of words have the accent, very generally, on the first syllable; as, ar'millary, ax'illary, cap'illary, mam'millary, med'ullary.

⁸ Words ending in *scence*; as, *acquies'cence*, *reminis'cence*, are accented on the penultimate, except *concu'piscence*, which is regular.

* We may here call attention to the distinction between ‘native accent’ and ‘dialect.’ When a peasant of Somersetshire says, ‘eez zur’ for *yes sir*, he speaks in the Somersetshire dialect. The words *yes sir* may be pronounced correctly, that is, according to the laws of English prosody, and may, nevertheless, be uttered with the local cadence or ‘native accent’ of Somersetshire.

GRAMMAR.

IRREGULAR VERBS.

It was stated in the first lesson, that certain verbs do not obey the general rule; to this class belong ‘*to have*’ and ‘*to be*,’ which assume the following form:

Conjugation of the irregular verb ‘TO HAVE.’

INFINITIVE MOOD, to have.

INDICATIVE MOOD.

Present Tense.

Singular.

Plural.

<i>First person</i>	I have.	<i>First person</i>	we have.
<i>Second person</i>	thou hast.	<i>Second person</i>	you have.
<i>Third person</i>	he has.	<i>Third person</i>	they have.

Past Tense.

<i>First person</i>	I had.	<i>First person</i>	we have.
<i>Second person</i>	thou hadst.	<i>Second person</i>	you have.
<i>Third person</i>	he had.	<i>Third person</i>	they have.

IMPERATIVE MOOD, have.

PARTICIPLES. Present having. Past had.

Conjugation of the irregular verb ‘TO BE.’

INFINITIVE MOOD, to be.

INDICATIVE MOOD.

Present Tense.

Singular.

Plural.

<i>First person</i>	I am.	<i>First person</i>	we are.
<i>Second person</i>	thou art.	<i>Second person</i>	you are.
<i>Third person</i>	he is.	<i>Third person</i>	they are.

Past Tense.

<i>First person</i>	I was.	<i>First person</i>	we were.
<i>Second person</i>	thou wast.	<i>Second person</i>	you were.
<i>Third person</i>	he was.	<i>Third person</i>	they were.

SUBJUNCTIVE MOOD.*

Present Tense.

Singular.

Plural.

<i>First person</i>	if I be.	<i>First person</i>	if we be.
<i>Second person</i>	if thou be.	<i>Second person</i>	if you be.
<i>Third person</i>	if he be.	<i>Third person</i>	if they be.

Past Tense.

<i>First person</i>	if I were.	<i>First person</i>	if we were.
<i>Second person</i>	if thou were.	<i>Second person</i>	if you were.
<i>Third person</i>	if he were.	<i>Third person</i>	if they were.

IMPERATIVE MOOD, be.

PARTICIPLES. Present being. Past been.

* The forms of the Subjunctive are used as Indicatives by the Poets; with this difference, that the second persons singular are written *thou beest* or *be'st* and *thou wert*.

The other irregular verbs only deviate from the general rules in the formation of the past tense or past participle, or in both. We have seen that the past tense and past participle are formed by adding *d* or *ed* to the infinitive. The following is a list of all the verbs that are irregular in this respect, together with their anomalous forms. This list committed to memory, all that is requisite to be known relative to the modification of the variable words will have been acquired.

It may be as well to observe, in relation to the irregular verbs, that errors in the application of their forms are very common amongst the vulgar; the past tense, for example, is often used instead of the past participle; as, ‘the window is *broke*,’ for ‘the window is *broken*,’ ‘the bread is *rose*,’ for ‘the bread is *risen*.’ Sometimes the regular forms are used instead of the irregular, as ‘I *knowed* him,’ for ‘I knew him,’ ‘it was *throwed*,’ for ‘it was *thrown*,’ inaccuracies of this description are inconsistent with any degree of pretension to an acquaintance with English Grammar.

List of the Irregular Verbs.

The past tenses and past participles in *italics* are used in the regular as well as the irregular forms; the verb *to bend*, for example, may either have the past tense, *I bent* or *I bended*, both forms being in common use.

<i>Infinitive.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
to abide	I abode	abode.
to arise	I arose	arose.
to awake	I awoke	awaked.
to bear (bring forth)	I bare	born.
to bear (to carry)	I bore	borne.
to beat	I beat	beaten.
to beget	I begot	begotten.
to begin	I began	begun.
to bend	<i>I bent</i>	<i>bent.</i>
to bereave	<i>I bereft</i>	<i>bereft.</i>
to beseech	<i>I besought</i>	<i>besought.</i>
to bid	I bade or bid	bidden.
to bind	I bound	bound.
to bite	I bit	bitten.
to bleed	I bled	bled.
to blow	I blew	blown.
to break	I broke	broken.
to breed	I bred	bred.
to bring	I brought	brought.
to build	I built	built.
to burst	I burst	burst.
to buy	I bought	bought.

to cast	I cast	cast.
to catch	I caught	caught.
to chide	I chid	chidden.
to choose	I chose	chosen.
to cleave (split)	I clove or cleft	cloven.
to cleave (adhere)	I clave	cleaved.
to cling	I clung	clung.
to clothe	I clad	clad.
to come	I came	come.
to cost	I cost	cost.
to crow	I crew	crowed.
to creep	I crept	crept.
to cut	I cut	cut.
to dare (risk)*	I durst	dared.
to deal	I dealt	dealt.
to dig	I dug	dug.
to do	I did	done.
to draw	I drew	drawn.
to dream	I dreamt	dreamt.
to drive	I drove	driven.
to drink	I drank	drunk.
to dwell	I dwelt	dwelt.
to eat	I ate	eaten.
to fall	I fell	fallen.
to feed	I fed	fed.
to feel	I felt	felt.
to fight	I fought	fought.
to find	I found	found.
to flee	I fled	fled.
to fling	I flung	flung.
to fly	I flew	flown.
to forget	I forgot	forgotten.
to forsake	I forsook	forsaken.
to freeze	I froze	frozen.
to get	I got	got.
to gild	I gilt	gilt.
to gird	I girt	girt.
to give	I gave	given.
to go	I went	gone.
to grave	I graved	graven.
to grind	I ground	ground.
to grow	I grew	grown.
to hang†	I hung	hung.
to hear	I heard	heard.
to hew	I hewed	hewn.
to hide	I hid	hidden.

* To dare in the sense of challenge is always regular, as 'I dared him,' 'he is dared.'

† When this verb signifies strangulation the regular form is always used.

to hit	I hit	hit.
to hold	I held	held.
to hurt	I hurt	hurt.
to keep	I kept	kept.
to knit	I knit	knit.
to kneel	I knelt	knelt.
to know	I knew	known.
to lade or load	I laded	laden.
to lay	I laid	laid.
to lead	I led	led.
to leave	I left	left.
to lend	I lent	lent.
to let	I let	let.
to lie (down)	I lay	lain.
to light	I lit	lit.
to lose	I lost	lost.
to make	I made	made.
to meet	I met	met.
to mow	I mowed	mown.
to pay	I paid	paid.
to pen (enclose)	I pent	pent.
to put	I put	put.
to read	I read	read.
to rend	I rent	rent.
to rid	I rid	rid.
to ride	I rode	ridden.
to ring	I rang	rung.
to rise	I rose	risen.
to rive	I rived	riuen.
to run	I ran	run.
to saw	I sawed	sawn.
to say	I said	said.
to see	I saw	seen.
to seek	I sought	sought.
to sell	I sold	sold.
to send	I sent	sent.
to set	I set	set.
to shake	I shook	shaken.
to shape	I shaped	shapen.
to shave	I shaved	shaven.
to shear	I shore	shorn.
to shed	I shed	shed.
to shine	it shone	shone.
to show	I showed	shown.
to shoe	I shod	shod.
to shoot	I shot	shot.
to shrink	I shrank	shrunk.
to shred	I shred	shred.
to shrive	I shrove	shriven.
to shut	I shut	shut.

to sing	I sang	sung.
to sink	I sank	sunk.
to sit	I sat	sat.
to slay	I slew	slain.
to sleep	I slept	slept.
to slide	I slid	slidden.
to sling	I slung	slung.
to slink	I slunk	slunk.
to slit	I slit	<i>slit.</i>
to smite	I smote	smitten.
to sow	I sowed	sown.
to speak	I spoke	spoken.
to speed	I sped	sped.
to spend	I spent	spent.
to spill	I spilt	spilt.
to spin	I span	spun.
to spit	I spit or spat	spit or spitten.
to split	I split	<i>split.</i>
to spread	I spread	spread.
to spring	I sprang	sprung.
to stand	I stood	stood.
to steal	I stole	stolen.
to stick	I stuck	stuck.
to sting	I stung	stung.
to stink	I stank	stunk.
to stride	I strode	<i>stridden.</i>
to strike	I struck	struck or stricken.
to string	I strung	strung.
to strive	I strove	striven.
to strew	I strewed	<i>strewn.</i>
to strow	I strowed	<i>strown.</i>
to swear	I swore	sworn.
to sweat	I sweat	<i>sweat.</i>
to swell	I swelled	<i>swollen.</i>
to swim	I swam	swum.
to swing	I swung	swung.
to take	I took	taken.
to teach	I taught	taught.
to tear	I tore	torn.
to tell	I told	told.
to think	I thought	thought.
to thrive	I thrrove	thriven.
to throw	I threw	thrown.
to thrust	I thrust	thrust.
to tread	I trod	trodden.
to wax	I waxed	<i>waxen.</i>
to wear	I wore	worn.
to weave	I wove	<i>woven.</i>
to weep	I wept	wept.
to win	I won	won.

to wind	I wound	wound.
to work	I wrought	wrought.
to wring	I wrung	wrung.
to write	I wrote	written.

Defective Verbs.

The following verbs have only the present tense, or the present and past tenses, they do not take *s* in forming the third person singular; and are chiefly used as auxiliaries.

Present Tense.	Past Tense.
I can	I could
I may	I might
I must	
I ought	
I shall	I should
I will	I would

In order to transfer the list of irregular verbs to the memory, it would be advisable for the learner to write the whole of them two or three times over, not however in alphabetical order, but arranged in classes; putting those together, for example, which form their past tense and past participle in *ought*, thus,

to bring	I brought	brought.
to buy	I bought	bought.
to think	I thought	thought.

all those that have the past tense and past participle the same as the infinitive, thus,

to burst	I burst	burst.
to thrust	I thrust	thrust.
to cut	I cut	cut.

and so with the others, grouping them according to their inflection. It must be borne in mind that the list given above only includes simple verbs, when a particle is added, the compound follows the conjugation of the root; the verbs ‘to become’ and ‘to overcome’ are conjugated precisely in the same manner as the root ‘to come,’ thus—

to become	I became	become.
to overcome	I overcame	overcome.

and so in the case of the compound verbs ‘to understand,’ ‘to withstand,’ ‘to behold,’ ‘to unhold,’ ‘to overhold,’ ‘to withhold,’ the affix in no way affecting the conjugation of the verb. There are one or two exceptions to this rule; the verb ‘to beget,’ has the past participle ‘begotten;’ such exceptive compounds are given in the list as primitives.

The past tenses of such regular verbs as *I burned*, *I fixed*, *I checked*, *I learned*, *I meant*, *I snatched*, *I spelled*, *I sweeped*, are usually pronounced as if written, *I burnt*, *I checht*, *I fixt*, *I learnt*, *I meant*, *I snatcht*, *I spelt*, some grammarians write these words as they are pronounced, thus advocating an extension of the list of irregular verbs; in these and other instances, however, common consent and general usage favours the regular orthography.

On the other hand, COBBETT urges that a large number of the irregular verbs should be expunged from the list; he contends that such forms as *blown*, *grown*, *thrown*, should under all circumstances be written *blowed*, *growed*, *throwed*; but though such a word as ‘blowed’ may occasionally greet the ear, it very rarely offends the eye.

SYNTHESIS.

THE following are some further examples for the learner’s practice in writing; and, as in the case of the former exercise, an altered version will be given next lesson.

[Employ *am*, *is*, *was*, *were*, with a present participle, in the following sentences.]

1. Do I still dream? or have I in truth destroyed my companions? exclaimed the traveller who poisoned the food.
2. The traveller who procured the food prepares the repast.
3. Where do the travellers go?
4. The three travellers perish with hunger.
5. A treasure lay in their way.
6. When they found the treasure, what did the travellers?

[Employ, in the following, *am*, *is*, *was*, and *were*, with a past participle.]

7. My companions call me.
8. Thy companions want thee.
9. The three travellers find a treasure.
10. The travellers desire materials for a repast.
11. The traveller who went away poisoned the food.
12. A certain philosopher saw the three travellers.

[In the following examples turn *was* and *were* into *has been* or *have been*, altering the adverbial sentence to correspond with the modification of time. (*Was* and *were* imply acts in operation at some past time; *have* and *has been* acts repeated within some period of present time.)]

13. A treasure was found by certain travellers a few years ago.
14. A repast was prepared when the travellers arrived.
15. Materials for a repast were procured at the request of the travellers.
16. When the treasure was found one of the travellers was sent in quest of provisions.

17. Provisions were prepared for the travellers at the time stated.
18. The viands were poisoned at the time they were bought.
19. It was the practice of Eastern travellers, last century, to carry provisions with them.

20. It was customary, throughout the past century, to bury treasure for safety.

21. A large amount of treasure was buried during the late disturbance.

22. The treasure, withdrawn from circulation, was concealed during the outbreak.

23. The treasure was buried many years ago.

24. The treasure was discovered a few years ago.

[Convert *have been* and *has been* into *had been*, making the corresponding alterations. (*Has* and *have been* refer to acts in operation or repeated within some period of present time; *had been* refers to acts repeated or in operation at the period of some other event.)]

25. The three travellers have been fasting many hours, and have just obtained materials for a repast.

26. The travellers have been walking some hours, but have not yet reached their destination.

27. We have just seen the travellers; they have been looking for a treasure all the morning.

28. The treasure has been concealed since the arrival of the travellers.

29. The treasure has been found since the departure of the travellers.

30. The meat has been poisoned and administered to the travellers.

[Substitute a form of the verb *to be* with a past participle, for the verbs in the following sentences].

31. Can we obtain materials for a repast here?

32. Where can we obtain materials for a repast?

33. They say that the travellers are here.

34. What can we do?

35. You must prosecute the study of a language with diligence.

36. You ought to examine every rule with extreme attention.

[Abridge sentences in italics.]

37. Can we obtain materials for a repast *in this place*?

38. *In what place* did the travellers find a treasure?

39. Riches *in general* foster ambition.

40. This axiom has been repeated *a great many times*.

41. The same thing occurs *every day in the week*.

42. Might not such a course be pursued *with advantage*.

[Convert adjectives into adverbs.]

43. The brilliant sun shone.

44. His actions were for the most part good.

45. The speaker took a correct view of the subject.

46. The movements of the troops from one point of the field to the other were rapid.

47. Properly directed ambition is productive of good.

48. Unequally distributed wealth is productive of evil.

[Abridge the following sentences, omitting relative.]

49. Three travellers who were on a journey found a treasure.

50. The treasure which the travellers found belongs to a certain philosopher.

51. Where is the casket that contains the treasure?

52. Pope, who was not content to satisfy, desired to excel.

53. He dared the judgment of his reader, from whom expecting no indulgence, he showed none to himself.

54. His diligence, which was extreme, commands our admiration.

[Alter construction, omitting pronoun *it*.]

55. It was the fate of the travellers to perish with hunger.

56. It was the desire of riches that brought about the destruction of the travellers.

57. It is natural for mankind to desire riches, but avarice is an offspring of folly.

58. It is threatening weather.

59. It is not likely to cease raining for some time.

60. It were but to perplex the learner to cite a larger number of examples.

[Express the following without the conjunction *if*.]

61. If the travellers had not found a treasure they might have lived.

62. The travellers would not have perished if they had not desired riches.

63. If this weather continues we shall have rain.

64. Darkly red, through the profound gloom of their banks, the burning rivers flowed slowly on, as if towards the devoted city.

65. He would have been an active friend, a useful citizen, in short, an excellent man, if he had not taken it into his head to be a philosopher.

66. Well, Sallust, with all your faults you are the best profligate I have ever met; and, verily, if I were in danger of life, you are the only man in all Italy who would stretch out a finger to save me.

THE ENGLISH LANGUAGE.

LESSON THIRD.

READING.

1. Am I still dreaming? Or have I in truth destroyed my companions? exclaimed the traveller who poisoned the food.
2. The traveller who procured the food is preparing the repast.
3. Where are the travellers going? 4. The three travellers are perishing with hunger.
5. A treasure was lying in their way.
6. What were the travellers doing when they found the treasure?
7. I am called by my companions.
8. Thou art wanted by thy companions.
9. A treasure is found by the three travellers.
10. Materials for a repast are desired by the travellers.
11. The food was poisoned by the traveller who went away.
12. The three travellers were seen by a certain philosopher.
13. A treasure has been found by certain travellers within the last few years.
14. A repast has been prepared, but the travellers have not yet arrived.
15. Materials for a repast have been procured at the request of the travellers.
16. Since the treasure was found, one of the travellers has been sent in quest of provisions.
17. Provisions have been prepared for the travellers some time.
18. The viands have been poisoned since they were bought.
19. It has been the practice of Eastern travellers in all ages to carry provisions with them.
20. It has been the practice for many centuries to bury treasure for safety.
21. A large amount of treasure has been buried during disturbances.
22. The treasure withdrawn from circulation during the tumult has been concealed.
23. The treasure has been buried many years.
24. The treasure has been discovered within the last few years.
25. The three travellers had been fasting many hours when they obtained materials for a repast.
26. The travellers had been walking some hours when they reached their destination.
27. The travellers had been looking for the treasure all the morning

when we saw them. 28. The treasure had been concealed before the arrival of the travellers. 29. The treasure had been found before the departure of the travellers. 30. The meat had been poisoned when administered to the travellers. 31. Can materials for a repast be obtained here? 32. Where can materials for a repast be obtained? 33. It is said that the travellers are here. 34. What is to be done? 35. The study of a language must be prosecuted with diligence. 36. Every rule ought to be examined with extreme attention. 37. Can we obtain materials for a repast here? 38. Where did the travellers find a treasure? 39. Riches often foster ambition. 40. This axiom has been frequently repeated. 41. The same thing daily occurs. 42. Might not such a course be advantageously pursued? 43. The sun shone brilliantly. 44. He acted in general well. 45. The speaker viewed the subject correctly. 46. The troops moved rapidly from one point of the field to another. 47. Ambition, if properly directed, produces good. 48. Wealth, unequally distributed, is productive of evil. 49. Three travellers on a journey found a treasure. 50. The treasure found by the travellers belongs to a certain philosopher. 51. Where is the casket containing the treasure? 52. Pope, desirous to excel, was not content to satisfy. 53. He dared the judgment of his reader; expecting no indulgence, he showed none to himself. 54. His extreme diligence commands our admiration. 55. To perish with hunger was the fate of the three travellers. 56. The desire of riches brought about the destruction of the travellers. 57. The desire of riches is natural to man, but avarice is an offspring of folly. 58. The weather is threatening. 59. The rain is not likely to cease for some time. 60. To cite a larger number of examples were but to perplex the learner. 61. Had the travellers not found a treasure they might have lived. 62. Had the travellers not desired riches, they would not have perished. 63. Should this weather continue we shall soon have rain. 64. Darkly red, through the profound gloom of their banks, the burning rivers flowed slowly on, as towards the devoted city. 65. He would have been an active friend, a useful citizen, in short, an excellent man, had he not taken it into his head to be a philosopher. 66. Well, Sallust, with all your faults, you are the best profligate I have ever met; and verily, were I in danger of life, you are the only man in all Italy, who would stretch out a finger to save me.

TEXT.

The numbers refer to the list of vowel sounds given in the first lesson.

1 4 4 2 4 15 14 13 6 1 13 6
 In thE mEAn-tIme thE twO Oth-Er trA-vEl-lErS hAd
 11 4 9 1 4 13 4 2 6 7 8 6 5
 cOn-cEIv-ed A sI-mI-lAr dE-sIgn A-gAIInst thEIr Ab-sEnt
 11 , 6 14 5 4 4 13 7 6 5 1
 cOm-pAn-ion (yUn); whEn hE rE-tUrN-ed, thEY As-sAs-sI-
 7 5 1 14 4 1 6 13 13 4 3
 nA-tEd hIm; bUt, EAting Af-tEr-wArDs thE pOI-son-ed
 15 7 11 2 2 2
 fOOd, thEY bOth dIED liKe-wIse.

The following is a repetition of the foregoing with the rhetorical inflections, explained in the first lesson.

In the meántime | the two òther travellers had
 conceived a similar design against their absent
 compànion | when he retúrned | they assåssinated
 him | but eating afterwards the pòisoned food | they
 both died likewise.

PRONUNCIATION.**SYLLABICATION.**

Syllabication, or the art of dividing words into syllables, may at first sight appear a matter of minor importance; but, as our language is constituted, no set of rules for its pronunciation can be framed without some fixed principle for the division of the words be first recognised. The sound of a letter may often be determined by position; it is a uniform law of the language that a vowel terminating an accented syllable has its name or open sound, as in *na-ture*, *fi-nal*, *no-ble*; whilst a vowel, under like circumstances, if followed in the same syllable by a consonant, has one or other of its irregular or shut sounds, as in *nat-u-ral*, *fin-ish*, *noth-ing*; but it will be observed that this law is based upon an implied division of the words, with which it is requisite the learner should be acquainted.

A syllable may contain a single vowel, as in *might*; a digraph, as in *treasure*; or a trigraph, as in *beauty*; either alone or in combination with such consonants as will not check a single impulse of the voice. The word *band* is a single syllable: the breath accompanying the utterance of *b* pronounces the vowel; the sound, though slightly modified at *n*, is only checked at *d*; in the word *bandit*, a fresh breathing at *d* pronounces the vowel *i*, and the vocal impulse is again arrested at *t*; should another vowel follow *t*, as in *banditti*, the same process being repeated,

a word of three syllables is produced. When two consonants, which from their similarity of sound, or the impossibility of pronouncing them by a single impulse of the voice, occur in the middle of a word, they naturally separate and belong to different syllables, as *tt* in *ban-dit-ti*, *pp* in *ap-ple*, *nd* in *thun-der*; but, when only one consonant or two which readily coalesce, as *ph*, *th*, *br*, *sp*, occur between two vowels, a difficulty arises; for there is nothing in the nature of the consonants in the middle of such words as *opponent*, *polyphony*, *decorum*, to determine whether they should begin or end the syllable.

The common rule for syllabication is, “*that a consonant between two vowels goes to the latter, and that two consonants coming together should be separated;*” this rule requires us to divide such words as *notice* and *novice* in precisely the same way; but a correct ear would be offended if the first syllables of *notice* and *novice* were pronounced alike, consequently, if *notice* be correctly divided into *no'-tice*, *novice* must be divided into *no'-ice*, even had we no other object in view than merely to show that a difference exists between the opening syllables of the two words; and, in order to render syllabication an index to the sounds, the manner of exhibiting the difference between the first syllables of *notice* and *novice* must be preserved in forming the syllables of every other word in the language; that is to say, syllabication, regarded as an element of prosody, consists in dividing words *exactly as they are pronounced*, without regard to etymology, usage in separating consonants, or any other accident that operates in any other direction. The following rules will enable the learner to determine the place of a single consonant or of two consonants that readily coalesce, agreeably to this principle of syllabication.

GENERAL RULES.

1. IN WORDS OF TWO SYLLABLES, the consonant or consonants begin the second, as *va'-ry*, *de-spatch*, *e-late'*.¹

¹ The following words, exceptions to this rule, will have to be committed to memory: *an'-ise*, *prom'-ise*, *bod'-ice*, *chal'-ice*, *mal'-ice*, *nov'-ice*, *puni'-ice*, *pal'-ace*, *ref'-use* (noun), *ref'-uge*, *bish'-op*, *sir'-up*, *sub'-urb*, *ech'-o*, *dram'-a*, *dam'-ask*, *sec'-ond*, *fec'-und*, *fac'-und*, *ped'-ant*, *clem'-ent*, *bal'-ance*, *pen'-ance*, *val'-ance*, *prov'-ince*, *col'-umn*, *sol'-emn*, *preb'-end*, *trav'-erse*, *schol'-ar*, *vic'-ar*, *sol'-ace*, *pref'-ace*, *mor'-al*, *cor'-al*, *dec'-ade*, *mon'-ade*, *mon'-ad*, *sophi'-ism*, *ven'-om*, *at'-om*, *al'-um*, *min'-um*, *trib'-une*, *stat'-ute*, *min'-ute* (noun), *val'-ue*, *stat'-ue*, *stot'-ure*, *stom'-ach*, *mon'-arch*, *ep'-och*, *met'-al*, *med'-al*, *pres'-ent*, *tal'-ent*, *prod'-uct*, *traj'-ect*, *proj'-ect* (noun), *rel'-ict*, *rap'-ine*, *hon'-ey*, *mon'-ey*, *wid'-ow*, *shad'-ow*, *neph'-ew*, *sin'-ew*, *glob'-ule*, *grani'-ule*, *gam'-ut*, *jig'-ot*, *spig'-ot*, *piv'-ot*, *fag'-ot*, *big'-ot*, *wiz'-ard*, *viz'-ard*, *liz'-ard*, *haz'-ard*, *cav'-ern*, *tav'-ern*, *lin'-en*, *slov'-en*, *sev'-en*, *ov'-en*, *wom'-an*, *for'-est*, *mod'-est*, *pal'-ate*, *sen'-ate*, *leg'-ate*, *frig'-ate*, *pres'-age* (noun), *dam'-age*, *vis'-age*, *bor'-age*, *sav'-age*, *man'-age*, *hom'-age*, *im'-age*, *ad'-age*, *spin'-ach*,

2. IN WORDS OF THREE SYLLABLES, WITH THE ACCENT ON THE PENULT, the consonants generally go to the succeeding vowel, as *de-po'-nent*, *ho-ri'-zon*, *ad-he'-sive*.²

3. IN WORDS OF THREE OR MORE SYLLABLES, WITH THE ACCENT HIGHER THAN THE PENULT, the consonants both before and after the vowel generally belong to the accented syllable, as *red'-o-lent*, *e-vap'-o-rate*, *mo-noj'-a-my*, *ev'-an-gel-i-cal*.³

4. IN WORDS OF MORE THAN THREE SYLLABLES, a secondary accent falls upon one or more of the vowels, which has the same effect as the primary in allocating the consonant; thus, *nom'i-na"-tor*, *dem'on-strā"-tion*, *ig"-no-ra'-mus*, *ich'-thy-oph"-a-gy*, *id"-i-op'-ath-y*, *in"-di-vis'-i-bil"-i-ty*.

When the secondary accent falls on the penult vowel of words ending in *ony*, *ary*, *ory*, *ery*, and like terminations, the consonant preceding *y* belongs to the accented syllable, as *mat-ri-mon"-y*, *pur'-ga-tor"-y*, *val-e-tu"-de-nar"-y*.

SUBSIDIARY RULES.

It may be observed generally that, though the letters *s*, *c*, and *t* may acquire the sound of *sh* from being followed by a vowel, still these letters are not necessarily associated with the vowel that follows in the division of the word, as *treas'-ure*, *de-lic'-ious*, *re-dit'-ion*.

1. A consonant preceded by any vowel except *i*, and followed by *ei*, *ia*, *ie*, *io*, *iu*, *eou*, *iou*, belongs to the UNACCENTED SYLLABLE, as *a'-lien-ate*, *a'-the-ist*, *sa'-li-ate*.⁴

But when preceded by *i*, the consonant goes to the ACCENTED SYLLABLE, as *vit'-i-ate*, *bil'-i-ous*, *ex-hi-bit'-ion*.

2. When a particle, such as *re*, *pre*, *pro*, is prefixed to an English word, it forms a single syllable, as *re-petition* (meaning to petition

lep'-er, *cov'-er*, *qui'-er*, *ev'-er*, *nev'-er*, *clev'-er*, *sev'-er*, *riv'-er*, *prop'-er*, *hon'-our*, *col'-our*, *vig'-or*, *rig'-or*, *val'-or*, *ten'-or*, *clam'-or*, *man'-or*, *flat'-ile*, *deb'-ile*, *grac'-ile*, *ag'-ile*, *frag'-ile*, *ver'-y*, *mar'-y*, *an'-y*, *lil'-y*, *cit'-y*, *stud'-y*, *pit'-y*, *lev'-y*, *bev'-y*, *mel'-on*, *bar'-on*, *tal'-on*, *her'-on*, *fel'-on*, *can'-on*, *flag'-on*, *drag'-on*, *lem'-on*, *proph'-et*, *plan'-et*, *com'-et*, *cov'-et*, *ten'-et*, *clar'-et*, *gan'-et*, *clos'-et*, *civ'-et*, *triv'-et*, *riv'-et*, *re'b'-el* (noun), *shek'-el*, *chis'-el*, *grav'-el*, *lev'-el*, *nov'-el*, *swiv'-el*, *driiv'-el*, *shov'-el*, *hov'-el*, *rev'-el*, *mod'-el*, *cam'-el*, *chap'-el*; to these have to be added words falling under subsidiary Rule 6.

2 Except *de-liv'-er*, *de-flex'-ure*, *im-ag'-ine*, *in-cent'-ive*, as also words falling under subsidiary Rules 1 and 6. The learner will bear in mind that the general rules relate only to the place of a consonant between two single vowels: when two vowels precede or follow the consonant, as in *memorial*, *inaugurate*, *eulogium*, the syllabication is determined, when doubtful, by one or other of the subsidiary rules.

3 Except *é-go-tist*, *e-ve-ning*, *e'-ris-ti-cal*, *de-cen-cy*, *de-ci'-so-ry*, *in-vi'-ta-tor-y*, *ó-der-ous*, *i-ci-ble*, *i-cho-rous*, *a-mé-na-ble*, *ca'-pa-ble*, *fa'-tal-ism*, *mí'-cro-scope*, *pá'-pa-cy*, *pla'-ca-ble*, *vé'-he-ment*; and likewise words in which the accent falls on *u*, as *ú-vu-la*, *lu'-cu-lent*, *im-pú'-ni-ty*, as well as any words falling under the subsidiary rules.

4 Except *nat'-ion-al*, *rat'-ion-al*, *prec'-ious*, *spec'-ial*, *dis-cret'-ion*, *bat-tal'-ion*.

again). But under other circumstances these particles obey the general rule, as *rep-e-tit-ion*, *pref-er-a-ble*, *prof-a-na-tion*.

3. When *r* follows unaccented *e* it belongs to the same syllable, as *lit-er-al*, *gen-er-al*, *mis-er-y*.

4. *Th* generally belongs to the accented syllable, as *gath-er*, *meth-od*, *my-thol-o-gy*.¹

5. The common terminations *ment*, *less*, *ness*, *ful*, *able*, *ly*, *er*, *ing*, *y*, added to words, do not affect the original syllabication, as *a-baté-ment*, *re-gard'-less*, *ré-cent-ness*, *du'-ti-ful*, *en'-vi-able*, *po'-tent-ly*, *im-port-er*, *ca'-per-ing*, *gró-cer-y*.²

When such terminations beginning with a vowel are added to a word ending in *e* mute, the *e* is dropped in accordance with the rules of orthography, but the syllable so elided continues under the same conditions, as in *rang(e)er*, *tast(e)ing*, *rat(e)able*; this gives rise to an anomaly between the vowel sounds of such words as *ranked* and *ranged*, *taster* and *faster*, *batable* and *ratable*.

6. A consonant between an accented vowel and the terminations *ic*, *ish*, *id*, *in*, *il*, *it*, and *ite*, belongs to the ACCENTED SYLLABLE, as *fa-nat-ic*, *de-mol-ish*, *rap'-id*, *rob'-in*, *civ'-il*, *de-crep'-it*, *gran'-ite*.

VOWELS.

In separating vowels the following rules will have to be observed:—

1. *Oe* and *ae* united thus, *œ*, *æ*, represent simple sounds, as in *œc"-u-men-ics*, *Cæ'-sar*.

But when written separately they belong to distinct syllables, as *po'-et*, *or'-tho-e-py*, *a'-ri-al*.

2. *Ai*, *ay*, *au*, *aw*, *eau*, *ee*, *ey*, *eu*, *ew*, *ieu*, *iew*, *oa*, *oi*, *oo*, *ou*, *uy*, generally belong to the same syllable, as in *de-tail'*, *de-lay'*, *Haw'-ick*, *bu'-reau*, *suc-ceed'*.³

3. *Ie*, *ei*, and *ea* generally belong to the same syllable, as in *grief*, *height*, *beat'*.⁴

But in the common terminations, *iety*, *ient*, *ience*, *eity*, *ean*, *eate*, *eal*, which occur chiefly in Greek or Latin derivatives, each letter belongs to a distinct syllable, as in *or'-i-ent*, *sci'-ence*, *dé-i-ty*, *ce-rú-le-an*, *per'-me-ate*, *cor-po'-re-al*.

4. *Ao*, *eo*, *ia*, *io*, *iu*, *ua*, *ue*, *ui*, *uo*, generally separate into distinct syllables, as in *cha'-os*, *ne-ol'-o-gy*, *li'-a-ble*, *vi'-o-late*, *tri'-umph*, *fluc'-tu-ate*, *fu'-el*, *flu'-id*, *flu'-or*.

¹ Except *fa'-ther*, *ra'-ther*, *pa'-thos*.

² Except comparatives and superlatives of the adjectives, *long*, *strong*, *young*; which make *lon'-ger*, *stron'-ger*, *youn'-ger*; *lon'-gest*, *stron'-gest*, *youn'-gest*.

³ Except *la'-i-ty*, *la'-i-cal*, *vol-ta'-ic*, *al'-ge-bra"-ic*, and similar words; *in'-cho-ate*, *co-ag'-u-late*, *co-a-lesce'*, *co-a-cer'-vate*, *ac'-ro-a-mat'-i-cal*, *zo-ol'-o-gy*, *zo-ot'-o-my*, and other words beginning with *zoo*.

⁴ Except *dí'-et*, *qui'-et*, *cour'-i-er*, *ré'-al*, *i-dé'-a*, *d'-re-a*, *thé'-a-tre*, *fé'-al-ty*, *bor'-e-as*, *a'-the-ist*, *ge'-ne-al"-o-gy*, *be-at'-i-fy*; in the following, *i* having the power of *y* begins the syllable, *al'-ien*, *braz'-ier*, *sold'-ier*, *span'-iel*, *Dan'-iel*, *pann'-ier*, *court'-ier*.

In our future remarks, under the head PRONUNCIATION, when the vowel of a particular syllable is stated to have a certain sound, the learner will have to bear in mind that the foregoing principles of syllabication are implied.

ANALYSIS.

Under this head, in the first lesson, the grammatical distinctions of the words individually were pointed out: the various combinations or groups of words entering into the expression of an entire idea are likewise distinguished in a similar manner.

I. A complete thought, or a series of complete thoughts intimately connected, is termed a SENTENCE.

1. 'Three travellers found a treasure,' is a simple sentence, expressing a complete sense. 'Three travellers, who were perishing with hunger, found a treasure on their way,' likewise involves the expression of a complete idea, but is a complex sentence, containing three distinct CLAUSES or MEMBERS.

2. An incomplete enunciation, as 'Three travellers who,' is not a sentence.

3. An expression complete in itself, but employed parenthetically, as 'by and by,' 'talking of that,' is termed a PHRASE.

4. Such expressions, as 'To make a piece of work,' 'His genius does not run that way,' 'It is not worth your while,' the construction of which will not admit of direct translation into other languages, are termed IDIOMS.

5. When one word or clause breaks off abruptly from another word or clause, or when there is no immediate connection between two members of a sentence, the construction is said to be in APPosition.

It is I, *Hamlet the Dane.*

The travellers rested at Thebes, *a city of Egypt.*

This construction may be substituted for a sentence of two members by omitting a verb and conjunction.

Men of shallow mind (are) proud of intolerance, (and) regard other tenets as impure.

Charity (is) the chief characteristic of a liberal mind (and) combines almost every good quality.

6. When a participle present alone or in combination with another word stands in opposition to the rest of the sentence, it is said to be ABSOLUTE.

Having departed, Going along, On going, Going,	} he said to himself.
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This construction may likewise be substituted for a sentence of two members by altering the verb and omitting the conjunction.

They conceived a design and carried it out. Conceiving a design, they carried it out.

They were hungry and sent for provisions. Being hungry, they sent for provisions.

A participle present, when employed in this way, involves an assertion, ‘Going, or going along, he said to himself,’ is equivalent to ‘As he went,’ or ‘When he was going along, he said.’

II. The word or clause of a sentence, about which anything is affirmed, is termed the SUBJECT or NOMINATIVE.

1. The subject is generally a substantive expressed or understood, as ‘*Three travellers* found a treasure; but may consist of an entire clause, as *To make a piece of work about such a trifle* is reprehensible.

III. A word or clause affirming anything, is termed the PREDICATE.

1. The predicate must either be a verb, or a word or clause connected with the subject by some form of the verb *to be*, which when used in this way is termed the copula or link.

The travellers *perish*.

The travellers *are hungry*.

His Lordship *is out of order*.

2. The verbs, *to look*, *to seem*, *to feel*, *to remain*, and some others, are considered, like the verb *to be*, merely as links connecting the subject and predicate.

He *feels ill*. He *looks warm*. They *remained masters* of the treasure.

3. The copula may be omitted by putting a clause of the sentence in apposition.

Conversation (*is*) another mode of improving the mind.

The good Samaritan (*is*) a subject of universal praise.

Each religious sect imagines itself (*to be*) in the right path.

IV. A word or clause under the government of a subject and predicate, is termed the OBJECT.

1. When the predicate is a transitive verb, the object is generally a substantive or pronoun in the objective case.

They found *a treasure*. They met *him*.

2. When the predicate is a neuter verb or an active verb used intransitively, the object is generally under government of a preposition.

The travellers perish *with hunger*. They spoke *to him*.

3. A predicate may have two objects.

He sent *them a turkey*. They sent *to market for provisions*.

4. In the passive voice of an active verb the subject becomes the object under government of a preposition.

Three travellers found a treasure.
A treasure was found by three travellers.

5. The object may be a subsidiary clause.

The travellers found } that wealth does not constitute
Every day experience proves } happiness.

V. A word or clause added to qualify the subject or predicate, is termed an **ATTRIBUTE**.

1. The attribute is generally an adjective or adverb, as 'A very gay livery ;' but may be an entire clause, as 'A livery of a deep green all covered over with gold lace.'

2. The attribute may be rendered by a possessive case.

Daily experience. *Every day experience.*
Every day's experience. *The experience of every day.*

3. A predicate with the verb *to be* may be converted into an attribute, and *vice versa*.

The window is open. The open window.
The travellers are hungry. The hungry travellers.

4. The attribute may be a relative clause.

The travellers, who are hungry, *i.e.* the hungry travellers.

The horse, that is dead, *i.e.* the dead horse.

Clauses in apposition may be substituted for this construction by omitting the relative and verb *to be*.

Reverence every thing (that is) sacred.
The travellers (who are) preparing a repast.

VI. A word or clause added to extend the meaning of a subject, predicate, and object, is termed an **ACCESSORY**.

Three travellers found a treasure { on the road.
that lay on the road.
lying on the road.

1. The accessory may be an independent or subsidiary clause.

The travellers assassinated their companion, and they remained masters of the treasure.

This last construction may be rendered by the adversative particles, *though*, *yet*, *as*; by a participle absolute; by clauses in apposition, or by an adverb.

*Though they assassinated their companion, yet
As they assassinated their companion, so
Having assassinated their companion,
Their companion being assassinated,
Assassinating their companion,
Their companion assassinated,
When they had assassinated their companion,
After having assassinated their companion,*

The degree of propriety in the expression or *style* of a writer is determined by subjecting the clauses and members of the sentences to this kind of analysis. Conversely, it will be observed that a sentence is susceptible of a variety of modifications; that one kind of construction may be readily substituted for another; and, consequently, that a writer or speaker may strengthen, condense, or vary his mode of expression, without at the same time altering the meaning.

CONSTRUCTION.

WE have seen, under the head GRAMMAR, that an English verb undergoes one or two changes of form, evolving certain varieties of signification. The verbs of the ancient and of some modern languages possess this property in a much greater degree; yet, to judge by the common grammar of the schools, the conjugation of an English verb possesses as great a number of forms as any verb of any other language. This anomaly arises from the efforts of grammarians to assimilate the formulæ of an English verb with that of more complex languages; and is effected by supposing such a phrase as 'I should have been loved' to constitute a form of the verb 'to love,' giving it some such designation as 'the pluperfect tense, conditional mood,' of the verb 'to love.'

By extending the conjugation of an English verb in this way, grammarians confound a variety of verbal form with a variety of phrase. The learner will therefore have to observe the difference between an actual change in the form of a verb and a variety of meaning arising from its junction with other words; the former belongs to conjugation, the latter constitutes a peculiarity in the idiomatic structure of the language, the consideration of which properly belongs to construction.

English verbs are subject to an infinite variety of meaning by being associated with other verbs: the most important combinations of this kind are constructed by means of the verbs *to have* and *to be*, which are, in consequence, denominated AUXILIARIES. These two verbs combine with others as modifying particles under the following circumstances:—

The verb *to have* combines through all its moods and tenses with *been*, the past participle of *to be*; thus,—

I have been,	thou hast been,	he has been.
I had been,	thou hadst been,	he had been.

The verb *to have* combines through all its moods and tenses with the past participles of other verbs; thus,—

I have taught,	thou hast taught,	he has taught.
I had taught,	thou hadst taught,	he had taught.

In forming this combination the learner will have to avoid using the past tense instead of the past participle, as, 'I have wrote' for 'I have written;' 'he has fell' for 'he has fallen;' 'I have took the parcels' for 'I have taken the parcels.'

The verb *to be* combines through all its moods and tenses with the past participles of other verbs. This combination constitutes what is called in the grammars a passive verb, or the **PASSIVE VOICE** of an intransitive verb.

I am taught,	thou art taught,	he is taught.
I was taught,	thou wast taught,	he was taught.

It must be observed that all neuter verbs reject this combination; we cannot say 'he is looked,' 'he is dreamed,' or 'I am stood.'

The verb *to have* in combination with *been* associates through all its moods and tenses with the past participles of other verbs.

I have been taught,	thou hast been taught.
I had been taught,	thou hadst been taught.

Neuter verbs reject this as well as the preceding combination: we cannot say 'I have been stood,' 'he has been dreamed,' 'I had been looked.'

The verb *to be*, as well as *to have*, in combination with *been*, associate with the present participles of all other verbs.

I am teaching,	thou art teaching,	he is teaching.
I was teaching,	thou wast teaching,	he was teaching.

I have been teaching,	thou hast been teaching.
I had been teaching,	thou hadst been teaching.

The present participles of *to have* and *to be* combine with the past participles of other verbs.

having taught.	being taught.
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Some attention should be exercised in using this combination; it is an error to say 'the bill *is being committed*' for 'the bill *is committed*,' 'the bridge *is being built*' for 'the bridge *is building*,' 'things worth *being seen*' for 'things worth *seeing*'.

The foregoing combinations constitute what are called the **COMPOUND TENSES** of an English verb. It will be observed that, though the auxiliaries modify the meaning of a verb, these modifications are not necessarily forms of the verb itself. The learner should write out at length one or two verbs conjointly with the auxiliaries *to have* and *to be* in accordance with these rules.

The defective verbs combine with the infinitive mood of other verbs.

I will	}
I may	
I can	
I should	
I ought to	

teach.

The auxiliary *to be* in combination with a defective associates with the past participles of other verbs.

I can be	}
I could be	
I may be	
I ought to be	

taught.

Have been, in combination with a defective, likewise associates with the past participles of other verbs.

I will have been	}
I would have been	
I shall have been	
I should have been	
I ought to have been	

taught.

The verb *do* and its past tense *did* give greater emphasis to the infinitives of other verbs.

I do teach. I did teach.

Do and *did* are likewise used as auxiliaries in the construction of interrogative and negative sentences.

Do I teach?	Did I teach?
I do not teach.	I did not teach.

The negations 'I do not' and 'I did not' are colloquially contracted into 'I don't' and 'I didn't'; 'he don't' is sometimes used for 'he does not,' but this contraction involves a grammatical error, and is consequently a barbarism. The negation 'he can not,' in conversation is very frequently contracted into 'he can't,' and 'he shall not' is sometimes heard in the form of 'he shan't.' The vulgar transform 'I am not,' 'thou art not,' 'he, she, or it is not,' into 'I ain't,' 'thou ain't,' 'he, she, or it ain't,' corruptions of this kind are only used by the very illiterate. The learner should generally avoid contractions, even in cases where they are sanctioned by polite usage.

These combinations constitute the future tense of the indicative mood, as well as what are called in the Grammars the optative, conditional, and potential moods: an English verb not being susceptible of expressing a future time by inflection, *will* and *shall* are very properly used as auxiliaries; but the necessity for employing the others in this way is not so obvious.

ETYMOLOGY.

UNDER this head will have to be considered the derivation of English words. It is the practice of grammarians to deduce the meaning of an English word, not so much from its general acceptation in the vernacular, as from the sense in which the same or some similar word is employed in certain older languages. The word ‘but,’ for example, is found to be derived from the Saxon verbs ‘botan,’ *to boot*, and ‘butan,’ *to be out*; the philologist argues that these are the primitive, and, consequently, the real meanings of the word ‘but.’ The value of an English word may in some cases be ascertained by this means, still the usage of the best English writers is a much less hypothetical and infinitely more rational authority.

We have already seen that the word ‘sonorous,’ being a Latin derivative, is, in consequence, accented on the penult, though an English speaker would naturally accent the first syllable; for a like reason the word ‘inquiry’ has *i* in the initial syllable, whilst English analogy rather leans to the vowel *e*. In this way other languages, and more especially the Latin and Greek, are allowed to exercise some degree of control over English orthography and pronunciation; but though the language is strengthened and enriched by the introduction of words from the classic vocabularies, there is no reason why these words should continue subject to their original rules. The English has sufficient vitality to determine its own principles, and a pedantic adherence to classic authority only tends to perpetuate anomalies which perplex and confuse the learner. The usual practice of two or more well-accredited English speakers or writers is, or at least ought to be, the proper authority in matters of orthography and pronunciation. With regard to derivation as an authority in the latter, University-men, generally, give the sound of *i* in ‘idea’ to the vowel *i* of the word ‘direct,’ because this *i* is long in the Latin derivative; but they likewise, very generally, give the same sound to *i* in such words as ‘simultaneous,’ although the *i* is short in the Latin equivalent; thus offending both analogy and derivation.

Keeping in view that derivation is not essential, at least in so far as a practical knowledge of the language is concerned, we may observe that the etyms or roots of English words have been detected in the oldest languages of which any record has been preserved to the present time. They have been found in the Sanscrit, and other obsolete dialects of Eastern Asia: the arrow-headed characters on the tomb of Darius, a key to which has been recently discovered, throw

some light upon English etymology; and most English words may be traced more or less disguised in nearly all the existing languages of Europe.

The primitive language of Britain appears to have been the Celtic, which still lingers in some districts of the island; this was successively modified by an admixture of the Roman, the Runic or Icelandic, the Saxon, and Norman-French; of these modified dialects the Anglo-Saxon may be regarded as the immediate progenitor of the classic English of the present day. In order to trace a word through all these transitions and establish its various ethnological relations some acquaintance with the early languages and literature of Europe would be necessary. The English etymologist must be conversant with the sagas of Scandinavia, the Mœsogothic gospels of Ulphilus, the chartularies of the Anglo-Saxons, and the monkish chronicles of the period immediately succeeding the Conquest. This kind of research, considered as an æsthetic recreation, has its uses; it opens an extensive field of inquiry, calculated to refine the taste; and it clothes every vestige of antiquity with interest; but, regarded as an element in the study of English, it is practically inferior to the consideration of those more living influences—the stage and the press. The learner desirous of reading and speaking English correctly will reap more advantage from judiciously observing the reading of our modern stage, and noting the quotidianal progress of the language as mirrored in the newspapers, than in labouring to trace the words through a labyrinth of changes to their primitive signification.

SYNTHESIS.

WHILE the French Government were striving *in this manner* (*turn words in italics into an attributive qualifying striving*) amidst the confused chaos of the revolutionary passions to close up the wounds and to mitigate the fearful sufferings of the terrible revolution (*omit the words that are not absolutely necessary*), negotiations of an important character had commenced (*employ superlative degree*), and were advanced already considerably at Vienna (*correct position of adverbs*). It had been originally intended to commence the sittings of the Congress of Vienna on the 29th July 1814 (*convert infinitive into a conditional clause introduced by that*); but the visit of the Allied Sovereigns to England, and their returning afterwards to their own capitals (*use a substantive and adjective for words in italics*), it was caused necessarily to be adjourned (*turn into active voice*); and not till the beginning of September was the august assembly commenced (*resolve this sentence into two clauses, beginning the first with it, and the second with that*) by the entry of the Emperor Alexander and the King of Prussia into the capital.

of Austria (*render possessive by another construction*). The King of Bavaria, the King of Denmark, the King of Wurtemburg, and a host of lesser Princes followed these (*begin this sentence with predicate, use passive voice, and have only one noun in possessive case*); Lord Castlereagh, and subsequently the Duke of Wellington, represented England, and M. Talleyrand represented France, and more efficiently than any crowned heads could have done upheld the interests of their respective monarchies (*use a preposition instead of represented*). But although the sovereigns and ministers appeared to keep up (*convert predicate into an adverbial clause and object into predicate*) very amicable and confidential relations (*use superlative degree*), it was *easily seen* (*turn into adjective and infinitive*) that their interest and views clashed (*employ an expression equivalent to this word*); and that the removal of common danger and the division of common spoil had produced their usual effect (*add the general result in such circumstances*).

There first arose a preliminary question of precedence as to the rank of the different states assembled and their representatives (*alter construction and omit there*); but Alexander at once terminated this (*turn into passive voice*) by a happy expedient, which was, that they should be arranged, and should sign in the alphabetical order of their respective states (*omit relative clause*). But a more serious difficulty soon after occurred as to the states which were entitled in their own right as principals to take part in the deliberations (*express conditionally*); and the ministers of Russia, Prussia, Austria, and Great Britain, suggested at the outset (*convert into passive*) that they in the first instance agree (*supply auxiliary and insert the verb come*) as to the disposal of the territories wrested from France and its allies, before entering into conferences with France and Spain (*use past indicative for participle*). This proposal was resisted (*add attributive*) by Talleyrand and the plenipotentiary of Spain (*use attributive for possessive*), and they endeavoured earnestly (*express by verb to be and possessive case*) in a note (*make this sentence emphatic*), to show that the treaty of Chaumont, though formally to endure twenty years (*insert preposition expressing purpose*), had in reality expired with the attainment of its objects, and that France at least must be admitted into the deliberations (*express conditionally*). Lord Castlereagh early perceived the necessity of a counterpoise to the preponderating influence of Russia in the conferences, and supported this note of M. de Talleyrand's; and Prince Metternich was actuated by similar views did the same (*use relatives and get rid of first and third conjunctions*). In consequence, it was agreed that a committee, to whom the questions coming before the Congress might be submitted, should be the ministers of France, Spain, Portugal, and Sweden, as well as the four Allied Powers (*connect clauses with not only, but*). The Cardinal Gonsalvi, on the part of the Court of Rome, was afterwards received on the personal intercession of the Prince Regent of England (*use some other preposition*

for on); while the plenipotentiaries of Murat, King of Naples, the Kings of Sicily, of Bavaria, the Low Countries, Saxony, and Denmark, besides the ministers of the Swiss and Genoese Republics, were not admitted to the conference, but were in attendance (*get rid of first were*), and had their interests seconded by any of their more powerful neighbours that were disposed to support them (*connect last clause by such as*).

A key was furnished by this preliminary difficulty, which always occurs in such cases, to the course which the different powers were likely to take in the approaching negotiation (*use active voice and get rid of relatives*); but it was a considerable time before the real divisions appeared (*turn into active voice and strengthen predicate*). *A great deal* was done (*render nominative by a single word*), in the first instance, before any difference of opinion had taken place (*employ without and present participle*). Territories inhabited by thirty-one million six hundred and ninety-one thousand persons *were* at the disposal of the Allied Powers, and there was enough for each and to spare (*get rid of and*). It was at once agreed, in conformity with the secret articles of the Treaty of Paris, that Belgium *should be united* to Holland, and should form one kingdom under the title of the Netherlands (*express words in italics by participle in apposition*); that Norway integrally should be annexed to the existing kingdom of Sweden (*omit words that are not essential to meaning*); Hanover, with a considerable accession of territory taken from the kingdom of Westphalia, restored to the King of England (*insert conjunction and verb*); that Lombardy should again be placed under the rule of Austria; and that Savoy should again be placed under the kingdom of Piedmont (*omit conjunction and use pronoun instead of repeating the words of preceding clause*). So far matters were easily, readily, and amicably arranged (*abridge this sentence*), but the questions how Poland, Saxony, and Genoa were to be disposed of, were not so easily arranged (*get rid of second arranged*). The first of them gave rise to dissensions so serious that they not only completely broke up for a time the Grand Alliance (*correct this sentence*) which had effected the deliverance of Europe, but, but for Napoleon's unexpected, and in that view opportune *return* from Elba (*get rid of second but, and use possessive, with of for words in italics*), the flames of war would in all probability have again broken out, and the old allied forces have been conducted to mutual slaughter (*use the verb led in first clause*).

THE ENGLISH LANGUAGE.

LESSON FOURTH.

READING.

THE CONGRESS OF VIENNA.

[*The following corrects the Exercise on Synthesis of preceding Lesson.*]

WHILE the French Government were thus striving, amidst the chaos of revolutionary passions, to close the wounds and mitigate the sufferings of the revolution, negotiations of the most important character for the general settlement of Europe had commenced, and were already considerably advanced at Vienna. It had been originally intended that the Congress should have commenced its sittings on the 29th July 1814, but the visit of the Allied Sovereigns to England, and their subsequent return to their own capitals, necessarily caused it to be adjourned, and it was not till the end of September that august assembly commenced, by the entry of the Emperor Alexander and the King of Prussia into the Austrian capital. These were immediately followed by the Kings of Bavaria, Denmark, and Würtemburg, and a host of lesser Princes; Lord Castlereagh, and subsequently the Duke of Wellington, on the part of England, and M. de Talleyrand on that of France, more efficiently than crowned heads could have done, upheld the dignity and maintained the interests of their respective monarchies. But, although the sovereigns and ministers in appearance kept up the most amicable and confidential relations, it was easy to see that their interests and views were widely at variance, and that the removal of common danger and the division of common spoil had produced their usual effect of sowing dissension among the victors.

A preliminary question of precedence first arose as to the rank of the different states assembled and their representatives: but this was at once terminated by the happy expedient of Alexander, that they should be arranged and should sign in the alphabetical order of their respective states. But a more serious difficulty soon after occurred as to the states which should in their own right as principals take part in the deliberations; and it was suggested, at the outset, by the

ministers of Russia, Prussia, Austria, and Great Britain, that they should in the first instance come to an agreement as to the disposal of the territories wrested from France and its allies, before they entered into conferences with France and Spain. This proposal was naturally resisted by Talleyrand and the Spanish Plenipotentiary; and it was their earnest endeavour, in an energetic note, to show that the treaty of Chaumont, though formally to endure for twenty years, had in reality expired with the attainment of its objects, and that France at least should be admitted into the deliberations. Lord Castlereagh, who early perceived the necessity of a counterpoise to the preponderating influence of Russia in the conferences, supported this note of M. de Talleyrand's; and Prince Metternich, who was actuated by similar views, did the same. In consequence, it was agreed that a committee, to whom the questions coming before the Congress might be submitted, should be the ministers not only of the four Allied Powers, but of France, Spain, Portugal, and Sweden. The Cardinal Gonsalvi, on the part of the Court of Rome, was afterwards received, through the personal intercession of the Prince Regent of England; while the Plenipotentiaries of Murat, King of Naples, the Kings of Sicily, of Bavaria, the Low Countries, Saxony, and Denmark, besides the Ministers of the Swiss and Genoese Republics, though not admitted to the conferences of the greater powers, were in attendance at Vienna, and had their interests seconded by any such of their more powerful neighbours as were disposed to support them.

This preliminary difficulty, as always occurs in such cases, furnished a key to the course the different powers were likely to take in the approaching negotiation; but a considerable time elapsed before the real divisions appeared. Much was done, in the first instance, without any difference of opinion taking place. Territories inhabited by thirty-one million six hundred and ninety-one thousand persons being at the disposal of the Allied Powers, there was for each enough and to spare. It was at once agreed, in conformity with the secret articles of the Treaty of Paris, that Belgium, united to Holland, should form one kingdom under the title of the Netherlands; that Norway should be annexed to Sweden; that Hanover, with a considerable accession of territory taken from the kingdom of Westphalia, should be restored to the King of England; that Lombardy should again be placed under the rule of Austria, and Savoy under that of Piedmont. So far all was easily arranged, but the questions how Poland, Saxony and Genoa, were to be disposed of, were not so easily adjusted. The first of them gave rise to dissensions so serious

as not only to break up completely for a time the Grand Alliance which had effected the deliverance of Europe, but, had it not been for the unexpected, and in that view most opportune, return of Napoleon from Elba, would in all probability have led to the flames of war again breaking out, and to the old allied forces being conducted to mutual slaughter.—ALISON.

TEXT.

The numbers refer to table of vowel sounds given in the first lesson.

A phI-lOs-O-phEr whO hAp-pen-ed tO bE pAss-InG thAt
 wAY, pEr-cEIv-InG thE nA-tUre Of thE cAse, sAId:
 sUch, Al-As, Is thE wOrld! wOe tO thOse whO cOv-Et
 rIch-Es.

The marks refer to the rhetorical inflexions and pauses explained in first lesson.

A phIlsopher | who happened to be passing that
 way | perceiving the nature of the case | said:
 Súch | alas | is the wOrld! | Wòe to thóse who
 covet ríches!

CONSTRUCTION.

IN constructing sentences there are certain general laws which must be observed. These laws being followed by all writers cannot be infringed without setting every authority at defiance: they are the recognised elements of the English idiom, consequently identical with the language itself; and no combination of words which involves a breach of any one of them can properly be considered an English sentence. The most important of these general principles are embraced in the following rules:—

I. An article is not employed with nouns used in a general or indefinite sense. ‘He was raised to the rank of *a* lieutenant,’ should be ‘rank of lieutenant.’ ‘The Grecian mind was directed into the healthy channels of induction and experiment,’ should be ‘into healthy channels.’

1. The article is used to determine some particular object. ‘Smoke ascends a little way above the surface, and before any particular height is reached it melts into air,’ should be ‘it melts into *the* air:’ to melt into air signifies to become air, which is not what is meant.

2. The indefinite article *a* is used before words beginning with a consonant; as, ‘*a* traveller,’ ‘*a* long way.’ *A* becomes *an* before a word beginning with a vowel or silent *h*; as, ‘*an* intention;’ ‘*an* herb.’

But *a* is used for the sake of harmony before the vowel *u*, when that

letter has the sound of the word *you*, as 'a unit.' A, for a like reason, should be used before the word *humour* and its derivations, silent *h* being followed by a similar sound of *u*.

3. When two or more nouns follow each other, the article is usually appended to the first, and understood with the others; as, 'a sword, musket and pike, were given up to the authorities.'

The sentence, 'The plain was strewed with stunted tufts of the poisonous and prickly euphorbia,' means one kind of euphorbia. When distinct objects are signified, the article must be repeated. '*The* prince and general fell mortally wounded,' (if two persons are meant) should be '*the* prince and *the* general fell mortally wounded.'

4. When two nouns follow each other, one commencing with a consonant the other with a vowel, the indefinite article must be repeated. 'He bought a sheep and ox,' should be 'he bought *a* sheep and *an* ox.'

II. Nouns must be in the plural number when more than one of an object are implied. 'The Bentleys and Scagliers of modern philology had no unworthy precursor in the Alexandrian Aristophanes and Aristarchus,' should be 'had no unworthy precursors.'

III. When a possessive case is used, the sign must be employed. 'They spoke of the kings abdication,' should be 'they spoke of the king's abdication.'

1. The object possessed may be understood; as, 'I called at the bookseller's (shop).'

2. The sign of the possessive is sometimes used after the preposition *of*; as, 'The Church of St. Paul's;' 'A palace of the Queen's.' This construction, at least in so far as regards the first example, is scarcely a legitimate use of the possessive case; but such expressions as 'A letter of Napier's,' 'A statue of the duke's,' are recognised by our best writers. The double possessive thus employed is supposed to imply that there are more than one of the object possessed: it is correct to say 'I met a cousin of yours,' but an error to say 'I met a wife of yours.'

3. A possessive case is sometimes converted into an adjective; as, 'A horse collar,' for 'A horse's collar.' There is, however, a limit to this construction; we cannot say 'The Queen palace,' for 'The Queen's palace.'

4. The possessive case must not be placed so as to create confusion in the meaning. 'A blue gentleman's stock,' should be 'a gentleman's blue stock.'

IV. Adjectives must not be used for adverbs, nor adverbs for adjectives. 'He thinks high of the people,' should be 'he thinks highly'; 'They lingered over the nightly view,' should be 'night view.'

1. Adjectives qualify nouns; as, 'He is a *timorous* man; his credulity is *lamentable*.'

Adverbs qualify adjectives and other adverbs; as, 'The colour is *extremely* black;' 'he speaks *rather* abruptly.' They likewise extend the meaning of verbs; as, 'he looked *upwards*;' and also express some attribute of a sentence; as, 'positively, I will do so.'

2. Participles ending in *ted* become adjectives by omitting the *d*; as, 'situate' from 'situated,' 'devote' from 'devoted.' When the idea of action is to be preserved, the *d* must not be omitted. 'The wine was *dilute* with water,' should be 'the wine was *diluted* with water.'

3. Adverbs and adjectives should be used sparingly: a superfluous use of either weakens the language of the writer. Such phrases as 'correctly elegant,' 'beautifully transparent,' 'sublimely refined,' have no meaning. 'Newton was a *nobly* illustrious and *highly* learned man,' resembles 'Pecksniff's grandly magnificent and highly imposing pump.'

V. Pronouns must agree in number, gender and person, with the nouns they represent. ‘The traveller put poison in the viands, and administered *it* to his companions,’ should be ‘administered *them*.’

1. When several nouns occur in a sentence, the pronoun agrees with the subject. ‘This *negro* had been the ruler of all the slaves; they were made prisoners, fighting in his cause, by another prince, who was more fortunate than *they*,’ should be ‘than *he*.’

2. Pronouns must not be employed to repeat the noun in a simple affirmation. ‘The traveller *he* said,’ should be ‘The traveller said.’ Poets, especially ballad writers, sometimes infringe this rule; as,

‘The night *it* was gloomy,
The wind *it* was high.’

VI. The relative pronouns *who*, *which*, and *that*, must agree with the antecedent or noun to which they refer. ‘The man *which*,’ should be ‘the man *who*.’

1. *Who* relates to persons; as, ‘The travellers *who* found a treasure.’ *Which* relates to things; as, ‘The treasure *which* the travellers found.’ *That* to either persons or things; as, ‘The men *that* died;’ ‘the materials *that* were obtained for a repast.’

2. *Who* becomes *whose* in the possessive case; as, ‘Darius, a king of Persia, *whose* tomb still exists.’

3. *Who* becomes *whom* when under the government of an active verb or a preposition; as, ‘The man *whom* we met;’ ‘the person *to whom* we spoke’ (see Rules VIII. and XXII.).

Whose and *whom*, like the nominative *who*, relate only to persons. ‘I trust the reader will glean some amusement from these volumes, for *whose* faults I beseech his indulgence,’ should be ‘for the faults of *which*.’

4. *Which* is used with persons in an interrogative sentence; as, ‘Which of the travellers perished?’

The older writers made *which* relate to persons; as, ‘Our Father *which* art in heaven;’ but this construction is now considered ungrammatical.

Which is used with nouns of multitude implying persons; as, ‘The Court of St. James’s *who*,’ should be ‘The Court of St. James’s *which*.’

The expression ‘the things *which*,’ may be rendered by *what*. ‘I had forgotten *what* you told me, is equivalent to ‘I have forgotten *the things which* you told me.’ ‘Introductions are anything else rather than *that* they profess to be,’ should be ‘rather than *what*, or *the things which*, they profess to be.’

5. *That* is always used with antecedents of different genders. ‘The man and horse *which* passed this way,’ should be ‘the man and horse *that* passed this way.’

The word *that* is not always a relative. In the sentence ‘The travellers were so fatigued *that* they could not walk,’ *that* is a conjunction. Whether *that* is used as a connective particle or a pronoun it is frequently omitted; as, ‘He was so weak (*that*) he could not walk;’ ‘The traveller said (*that*) such was the case;’ ‘The man (*that*) I spoke of.’ Though ellipses of this kind may be allowed in familiar discourse, it is inadmissible where accuracy is desirable. ‘They returned to the place they had left,’ would be more correctly rendered by ‘they returned to the place *that* they had left.’

That, as a relative pronoun, is never preceded by a preposition: we may say, ‘I saw the person *of whom* you spoke;’ but we must say, ‘I saw the person *that* you spoke to.’

5. *Who*, *which*, and *that*, are used indiscriminately with collective nouns expressive of persons: we may say ‘The people *who*, *which*, or *that*, were there. It is an error, however, to use *who* and *which* in the same sentence. ‘The party *who* now rule in France, and *which* recently came into power,’

should be ‘the party *who* now rule in France, and *that* recently came into power.’

6. Other parts of speech are occasionally used as relative pronouns. ‘I will do *as* he bids me;’ *as* is equivalent to *what* or *that which*. In the sentence ‘*As* the tree falls, *so* it must lie,’ *as* has the power of a relative, and *so* of a demonstrative pronoun.

7. To prevent ambiguity the relative should be placed as near as possible to its antecedent. ‘The statue was given to Belzoni by an Arab chief, in exchange for a fine elephant, *who lived on the banks of the Nile*,’ should be ‘*The statue was given to Belzoni by an Arab chief, who lived on the banks of the Nile*, in exchange for a fine elephant.’

8. *Where, whence, whither*, may be regarded as relatives under the government of a preposition. ‘The house has been taken down, but this is the spot *where* or *on which* it stood.’ Words used in this way must have the same position with relation to their antecedents, as *who*, *which*, and *that*. ‘The house has a large portico, *where Sir James lived*,’ should be ‘*The house where or in which Sir James lived* has a large portico:’ unless, indeed, Sir James did actually live in the portico.’

VII. The demonstrative pronouns *this* and *that* agree in number with the nouns they determine. ‘Have you seen *this* travellers,’ should be ‘have you seen *these* travellers.’

1. *This* and *that* are used with nouns in the singular, *these* and *those* with nouns in the plural number.

2. *This* and *these* determine objects near, *that* and *those* point to objects relatively distant. ‘The Arab chiefs of *these* remote ages lived in caves,’ should be ‘*of those* remote ages;’ ‘I have not seen him *those* three years,’ should be ‘*these* three years.’

3. The demonstratives frequently have the nouns they determine understood; as,—

Some place the bliss in action, some in ease;
Those call it pleasure, and contentment *these*.

4. When employed to point out two objects mentioned before, *that* refers to the *former* and *this* to the *latter*.

5. The personal pronoun *they* must not be used instead of a demonstrative: *they* cannot be used unless the objects it represents are named in the context. ‘*They* who are adepts in music are pleased with intricate composition,’ should be ‘*those* who.’

6. A demonstrative must not be employed in the place of a personal pronoun. ‘Having been engaged in extra tuition of some students in that school, I felt myself more competent to speak of *that* than of other national academies.’ In this sentence the second demonstrative refers to extra tuition, which is not what is meant; the writer should have said ‘more competent to speak of *it*.’

VIII. Active verbs govern the objective case. ‘They met *he* and *I* on the road,’ should be ‘they met *him* and *me*;’ ‘Who did they meet?’ should be ‘*whom* did they meet?’

1. A pronoun in answer should be in the same case as the question. *Quest.*—Who met *them*? *Ans.*—*He*. *Quest.*—Whom did he meet? *Ans.*—*Them*.

2. When the relative is in the objective case it comes before the verb which governs it; as, ‘These are the travellers *whom we saw*.’

The subject generally comes between the relative and the verb, as in the case of the pronoun *we* in the above example.

3. Neuter and passive verbs do not admit of an objective case after them; as ‘He endeavoured *him* to form a clear conception of the subject,’ should be ‘he endeavoured to form a clear conception of the subject.’

A noun, adjective, or verb, following another verb, without the intervention of a preposition, may be considered an objective case; as, ‘He bought poison.’ ‘He works hard.’ ‘He stops writing.’

IX. The verb ‘to be’ has the same case after it that it has before it. ‘It is me,’ should be ‘It is I.’ ‘I thought it to be he,’ should be ‘I thought it to be him.’

1. Cobbett says that “the nominative case should always be used after *it* and the verb *to be*;” but if *it* is under the government of a transitive verb, and, consequently, an objective case, the pronoun after the verb ‘to be’ should certainly be likewise in the objective case: we cannot say ‘I took he;’ we must say ‘I took him.’ *Him* is an objective case, and in the sentence ‘I took *it*,’ *it* must likewise be an objective; and if a part of the verb ‘to be’ and another pronoun are added, the second pronoun, according to this rule, must also be in the objective case, thus, ‘I took *it* to be *him*.’

The idiom of the language appears to admit the use of an objective pronoun after *it* and the verb *to be*, even in cases where *it* can scarcely be considered directly under government of a transitive verb, as, for example, in the following sentences:—‘I considered *it* to have been *him*, and not the other persons.’ ‘I suspect that *it* must have been *us* they were talking about.’ ‘It might not have been the French we observed, but *it* certainly appeared to be *them*.’ Cobbett insists upon the nominative being used in all such sentences, but common usage is decidedly of an opposite practice.

“The verbs *to make*, *to render*, *to appoint*, *to elect*, *to think*, *to consider*, are (in certain uses of them) incomplete predicates, requiring a nominative if they are in the passive voice, and a *second accusative* if they are in the active voice, to complete their predication.”—ARNOLD.

2. When the pronoun after *it* and the verb *to be* is nominative to another clause, *that person* or *those persons* must be used. ‘It must have been *they* who met us,’ should be ‘it must have been *those persons* who met us.’

X. The past participle, and not the past tense, must be used after the verbs *to have* and *to be*. ‘Is that the steamer we ought to *have went by*’ should be ‘*gone by*.’

1. The past participle must not be used for the past tense. ‘They *drunk* the wine,’ should be ‘*they drank*.’

2. The regular form of the past tense must not be used when the verb is irregular. ‘They *teared* down the trees,’ should be ‘*they tore* down.’

XI. When an event is described as past, present, or future, at some given period, the proper sequence of time must be observed, ‘He has come yesterday,’ should be ‘he *came* yesterday.’

When two events are described as having occurred at the same period of time, the tenses must correspond. ‘He *said* to himself as he *goes* along,’ should be ‘he *said* to himself as he *went* along.’

XII. The verb *shall* in the first person foretels, in the other persons it commands; the verb *will* in the first person expresses emphatically the speaker’s intention, in the other persons it is a simple future. ‘Will I help you?’ should be ‘*shall* I help you?’ ‘Shall your brother be in town to-morrow?’ should be ‘*will* your brother be in town to-morrow?’

1. The following is a slightly modified version of this rule, which may be readily committed to memory:—

In the first person simply *shall* foretels;
In *will* a threat or else a promise dwells;
Shall in the second and the third does threat;
Will simply then foretels the coming feat.

2. *Should* and *would* obey the same rules of construction as *shall* and *will*.

XIII. One verb governs another in the infinitive mood. ‘He already possesses too much knowledge to wish *appear* more learned,’ should be ‘to wish to *appear* more learned.’

1. This rule does not imply that an infinitive must be used in all cases after another verb, the participle present is frequently used; as, ‘He will go as soon as possible, not *returning* to India;’ but when the purpose, object, or design of the first, is to be expressed by the second verb, the infinitive should be used; as, ‘He will go as soon as possible to *return* to India.’

2. All the prepositions, except *to*, govern the participle present. ‘He prepares *for* to move,’ should be ‘he prepares *for moving*,’ or ‘he prepares to move.’

3. The particle *to* is omitted after the verbs *observe*, *perceive*, *behold*, *bid*, *dare*, *let*, *hear*, *see*, *feel*, *need*, *make*, and the defective verbs *may*, *might*, *can*, *could*, *will*, *would*, *shall*, *should*, *must*. ‘He *made* his pupils *to stare* with his terms of art,’ should be ‘he *made* his pupils *stare*.'

XIV. When doubt or uncertainty is to be emphatically expressed, the subjunctive mood may be used. ‘Though he *forbids* me, yet I will go,’ might be ‘though he *forbid* me.’ ‘It looks as if the weather *was broken*,’ might be ‘as if the weather *were*’.

1. The subjunctive mood is the same as the present indicative, the personal terminations *est* and *s* of the latter being omitted, as in ‘If thou *love* me, keep my commandments.’ The verb ‘to be’ only has distinct forms for the subjunctive: the verb ‘to have’ has no subjunctive forms, but the past indicative *had* is used to express a present or future contingency; as, ‘If I *had*’ or ‘*had I* wings I would fly;’ *had* used in this way is virtually a present conditional, and may be regarded as a subjunctive mood. Lowth and many of his successors appear to think that in most cases where this mood is used, the indicative might be employed with the greatest propriety.

2. Cobbett, who is very dogmatic on this matter, says that “the subjunctive forms must be used wherever the auxiliaries *may* or *should* can be introduced.” Now, according to this rule, if we can say ‘If the weather *should continue* wet we shall soon have a storm,’ we must say ‘If the weather *continue* wet we shall soon have a storm;’ but, notwithstanding Cobbett’s opinion, common usage generally uses the indicative form, and prefers saying ‘If the weather *continues* wet,’ etc.

“*If* is often followed by the conditional forms, but it is not necessary to use these forms except where the contingency is to be strongly marked.”

—ARNOLD.

3. But after verbs implying supplication, or when an assertion is altogether hypothetical, the subjunctive forms of the verb *to be* must be employed; as, ‘I wish *I were* you.’ ‘Would that *he were* here.’ ‘*Were I* to do so, I would be blamed.’

XV. A verb must agree with its nominative, in number and person. ‘The three travellers who were perishing with hunger *sends* in quest of provisions,’ should be ‘*send*’.

1. The nominative to a verb may consist of another verb, or of an entire sentence; as, ‘*To be or not to be, that is the question*:’ ‘*That you have wronged me appears in this*’.

2. The nominative generally precedes the verb; as, ‘The *extensive forests* of the Zitikama, which *supply* the Cape colony, *abound* in buffalo, bear, and antelope.’

In interrogative sentences, and after *nor* or *neither*, the nominative follows

the verb; as, ‘*Does he* depart to-morrow?’ ‘*Neither did he* go, nor *did I* send him.’

The verb is sometimes made to precede the nominative; as, ‘*There is* the keys,’ should be ‘*there are* the keys.’ ‘*To the functions of legislator are* due much respect,’ should be ‘*to the functions of legislator is* due much respect;’ or ‘*much respect is* due to the functions of legislator.’

3. Single nouns expressing a multitude in the aggregate, as *flock*, *swarm*, *tribe*, may have either a singular or plural verb according to the tenor of the context; as, ‘*The cannon was* left on the field a prey to the enemy;’ or ‘*The cannon were* carried one by one into the camp.’

The same rule is applicable to adjectives used as nouns: ‘*All on board were lost;*’ or, ‘*All around was still.*’

4. Such words as *snuffers*, *bellows*, *compasses*, require a verb in the plural; but when the word *pair* is added, a singular verb is used: we say, ‘*snuffers snuff;*’ but, ‘*a pair of snuffers snuffs.*’

Names of sciences ending in *ics*, as *mathematics*, generally have a verb in the plural, but are sometimes used with a singular verb.

The words *deer*, *sheep*, *fish*, *means*, *news*, *pains*, are both singular and plural; the words *wages*, *riches*, *alms*, are now generally followed by a plural verb; though the older writers appear to have considered them singular; as, in the sentence, ‘*The wages of sin is death.*’

5. *Each*, *every*, *either*, *neither*, and words significative of a single object, require a verb in the singular: ‘*None of the travellers were* hungry,’ should be ‘*none (not one) of the travellers was* hungry.’

6. The adjuncts of the nominative do not control the verb: ‘*The march of the troops were* rapid,’ should be ‘*the march of the troops was* rapid.’ This rule will however depend upon the relation of the adjunct to the subject; ‘*The bunch of grapes were* sour,’ is better than ‘*the bunch of grapes was* sour.’

XVI. Two subjects coupled with *and* require a verb in the plural: ‘*The vanity and want of discrimination in the royal patron was* injurious, *it opened* the gates of the university to a crowd of dunces;’ should be ‘*the vanity and want of discrimination in the royal patron were* injurious, *they opened* the gates of the university to a crowd of dunces.’

1. Two subjects coupled with any other conjunction likewise require a verb in the plural: ‘*Peter as also John was* there,’ should be ‘*Peter as also John were* there.’

2. When two nouns coupled with a conjunction signify the same thing the verb should be singular; as, ‘*The soldier and officer was* killed at the head of his company,’ as also when the one subject is a mere adjunct of the other: ‘*The traveller with the treasure were sent away,*’ should be ‘*the traveller with the treasure was sent away.*’

XVII. Two subjects separated by *or* or *nor* require a verb in the singular: ‘*Gold or silver used as a medium of exchange give* great facility to the merchant,’ should be ‘*gold or silver gives.*’ ‘*Neither art nor design have been consulted,*’ should be ‘*has been consulted.*’

1. When the subjects separated by *or* or *nor* are of different numbers, the plural subject is placed nearest the verb and a plural verb used: ‘*Either the stars or the moon is reflected on the lake,*’ should be ‘*either the moon or the stars are reflected on the lake.*’

To avoid such a contact of dissimilar numbers it is better, however, to alter the construction, thus: ‘*The lake reflects either the moon or the stars.*’

XVIII. In a relative sentence the verb agrees with the subject to

which the relative refers: '*I who speaks is that man,*' should be '*I who speak am that man.*'

1. This rule is merely extending the principle that a verb must agree with its nominative to an isolated case. The relative in no way affects the government of the verb, the nominative governing the verb through the relative.

2. When the relative is preceded by two antecedents the verb agrees with the last: '*Are you the person who were enquiring for me,*' should be '*'are you the person who was enquiring for me.*'

This rule is, however, exceptional: '*You and the other person who was enquiring for me,*' should be '*you and the other person who were enquiring for me:*' agreeably to Rule XVI.

XIX. The adverb must be placed as near as possible to the verb it qualifies: '*We are liable to be always deceived,*' should be '*we are always liable to be deceived.*'

1. The position of the adverb frequently affects the meaning of a proposition: '*I have only burnt two of them,*' supposes that, though only two were burnt, several might have been torn or otherwise destroyed. '*I have burnt only two of them*' confines the act of destruction to the two objects that were burnt. '*The property was given away absolutely,*' signifies that the property was given away without the power of redemption. '*The property was absolutely given away,*' signifies that the property was sold somewhat below its real value.

2. When the sense of a sentence does not require any departure from the usual order of the words, the adverb should be placed:—

a. Before the word which it qualifies: '*She was beautiful exceedingly,*' should be '*she was exceedingly beautiful.*'

b. Between the auxiliary and the verb: '*They have seen him in the streets repeatedly,*' should be '*they have repeatedly seen him in the streets.*'

When there are two or more auxiliaries the adverb is placed between the two first: '*He might have been elected easily,*' should be '*he might easily have been elected.*'

c. After the verb: '*He immediately rose and went away,*' should be '*he rose immediately.*' '*Run to the doctor's as fast as you can,*' should be '*run as fast as you can.*'

When the verb is followed by an objective case, the adverb follows the objective: '*They rashly refused him,*' should be '*they refused him rashly.*'

The word *never* must precede the verb: '*He walks never alone,*' should be '*he never walks alone.*'

3. The adverb is sometimes placed at the beginning of a clause; thus, '*Assuredly he might have acted with more discretion.*' '*Immediately he rose the others sat down.*' This last construction is not, however, considered strictly logical.

XX. Two negatives in the same sentence are improper: '*The soldier never finds amidst the toils of military life no leisure for the pursuit of useful knowledge;*' '*'no'* should be '*any.*'

Two or more negatives are however frequently used in an affirmative sense; as, '*In German the definite article is employed to point out the genders: there are few cases where it can be omitted, a great many in which it must be employed, and none in which it may not be used without impropriety.*'

XXI. The relation of one object to another should be expressed by the appropriate preposition: '*He walked over the bridge,*' should be '*he walked across or along the bridge.*'

1. *To* expresses a relation of motion between one object and another; as, 'The traveller went *to* Rome.' *At* a relation of repose; as, 'He arrived *at* Rome.' *In* a relation of repose within another object; as, 'The wine is *in* the hamper.' *Into* expresses a combined relation of motion and repose; as, 'Put the wine *into* the hamper.' It is an error to say 'He arrived *in* Rome;' 'He lives *to* Rome;' or 'He goes *at* Rome.'

2. In some expressions certain words govern a particular preposition; as, '*Independently* of the intelligence obtained *agreeably* to your request, there are several persons here *conversant* with the subject and *worthy* of credit, who will not be *averse* to furnish you with further information *relative* to the case in which you are retained.'

But generally the preposition is varied according to the nature of the relation to be expressed; as, 'The beauty of the poem *consists* in its simplicity.' 'The composition *consists of* three ingredients.'

3. When a participle present is preceded by an article, the preposition of must follow it; '*The* poisoning the viands occupied the mind of the traveller,' should be '*the* poisoning *of* the viands occupied the mind of the traveller.'

Such barbarisms, as, 'He was *a* thinking *of*,' 'he was *a* speaking *of*,' are corruptions of this rule.

It is better to omit both article and preposition under such circumstances; thus, '*The idea of poisoning* the viands occupied the mind of the traveller.'

XXII. Prepositions govern the objective case: 'They have sent *for* he and I,' should be 'they have sent *for him and me*.' Who was the parcel sent *to*,' should be '*whom* was the parcel sent *to*.'

It is immaterial whether the preposition which governs a relative is placed after the verb, or between the pronoun and its antecedent. We may either say, 'This is a pleasure *which* I was not prepared *for*,' or 'this is a pleasure *for which* I was not prepared.' It is perhaps better in some cases to place the preposition immediately before the relative; thus, '*To whom* was the parcel sent.'

XXIII. Some words require to be followed by corresponding particles: 'I will write *so* soon *as* I receive his letter,' should be 'I will write *as* soon *as* I receive his letter.'

1. *Although* or *though* is generally followed by *yet*; as, 'Though he is poor, *yet* he is honest.'

Yet may be omitted; as, 'Though poor, he is honest.'

Although may be followed by other particles; as, 'Although he is poor, *still* he may be honest.'

2. *As* is generally used after *such*. 'There are *such* things in nature *that* are not dreamt of in your philosophy,' should be 'there are *such* things in nature *as* are not dreamt of in your philosophy.'

That is the proper relative after *such*. 'The force of the torrent was *such as* it carried everything before it,' should be 'the force of the torrent was *such that*, etc.'

3. When a degree of superiority is affirmed, *so—that* must be used. 'He ran *so* fast *as* I could not catch him,' should be 'he ran *so* fast *that* I could not catch him.'

4. When equality of manner is affirmed, *as—so* must be used. 'So he promises, *so* he performs,' should be '*as* he promises, *so* he performs.'

So in this construction is generally omitted; thus, 'He performs *as* he promises.'

5. When equality of degree is affirmed, *as—as* must be used. 'He ran *so* fast *as* I did,' should be 'he ran *as fast as* I did.'

6. When equality of degree is affirmed negatively, *so—as* must be used. 'He is not *as* rich *as* he was,' should be 'he is not *so* rich *as* he was.'

As, so, and that, when thus employed, are classed as conjunctions; but

we have seen (Rule VI. 6,) that these particles have rather the power of relative pronouns.

XXIV. Conjunctions couple the same moods and tenses of verbs. ‘One of the travellers *departed* and *obtains* materials for a repast,’ should be ‘departs and obtains,’ or ‘departed and obtained.’

1. Conjunctions likewise couple the same cases of pronouns. ‘They met *him* and *I*,’ should be ‘they met *him* and *me*.’

Conjunctions do not themselves affect the cases of pronouns: in the sentence, ‘They met him and me,’ the active verb *met* governs both pronouns—*see Rule VIII.*

In the sentence ‘He went further than *I*,’ the pronoun *I* may be considered the nominative to the verb *did* understood.

2. Conjunctions generally unite two or more simple assertions, at the same time pointing out some relation between them. In the sentence ‘Save all here *save* that worthy friar,’ the second *save* is classed as a conjunction, though it has rather the power of a preposition, as in ‘Save all here *except* that worthy friar.’ In the sentence ‘He stood up *yet* he said nothing,’ *yet* connects two simple assertions, and is consequently a conjunction. In the sentence ‘They had not *yet* found a treasure,’ *yet* is used as an adverb; but it would be better to say ‘They had not *then* found a treasure.’

The foregoing rules embrace the general principles which are most frequently violated by writers and speakers; some other peculiarities to be observed in the formation of sentences will be noticed under the head COMPOSITION.

COMPOSITION.

COMPOSITION may be defined as the art of putting our ideas into words, and of arranging these words with order and propriety. Teachers have suggested various methods for introducing the learner to the practice of Composition. Some recommend the description of an object; as, ‘a saw,’ ‘a table,’ ‘a cone,’ others advocate an abstraction, as ‘envy,’ and require this idea to be defined, explained, and illustrated. The difficulty does not, however, lie in finding a subject, nor even in knowing how to treat it, but in expressing the notions formed upon it with perspicuity. What the learner has to do, is to acquire facility in clearly expressing his thoughts in what is properly understood to be the idiom of the English language; this, like perfection in most other things, may be accomplished by practice; but, at the same time, if the notions formed of a subject are not clear, if the ideas themselves are feeble, their expression must of necessity be indistinct.

Generally speaking, to write or speak correctly is nothing more than to speak or write intelligibly; but in writing a certain degree of ornament is desirable, as well to render a subject more attractive, as to place it more effectively before the eye of the reader. A naked thought is often improved by a little chaste garniture, and the manner in which a writer thus clothes his language is designated STYLE.

It may be laid down as a general law, that the mode of expressing a thought or series of thoughts is incorrect when the meaning is obscure; either the words have no meaning whatever, or if they have a meaning there is an error of some kind somewhere: the sentences may want connexion or be badly arranged; there may be too many words, or too few; they may have been injudiciously selected, or may be improperly applied: whenever the sense is not apparent, the construction is ungrammatical and the composition faulty. In order that the learner may avoid this kind of error, the following general rules should be observed:—

Avoid all vulgar expressions, and generally regard every word which has not obtained the sanction of polite usage with suspicion.

Never use such grandiloquent expressions, as *tenebrosity* for *darkness*, *ponderosity* for *weight*, the *limpid element* for *water*, the *arms of Morpheus* for *sleep*, in speaking of trifles. Beginners, in an endeavour to be elegant, are very apt to apply obscure designations of this kind to simple objects.

Obsolete words, as *ycleped*, *eke*, *anon*, *enow*, give a forced tone to the colouring of a sentence. This class of words is however effective in poetry; as,

“Whilome there dwelt in Albion’s Isle.”—*Childe Harold*.

Such words as *morn* for *morning*, *eve* for *evening*, *oft* for *often*, likewise belong to the vocabulary of the poet, and are inadmissible in prose composition.

The repetition of the same word in a sentence, or the employment of such a verb as *get* for all sorts of purposes, as *get up* for *ascend*, *get down* for *descend*, *get round* for *recover*, *get in* for *go in*, *get out* for *go out*, *get at* for *reach*, *get a coat off* for *take off a coat*, *get dinner* for *dine*, implies either great poverty in the language itself, or great ignorance in the writer of his own vocabulary.

It is considered a vain or pedantic affectation to use foreign terms, as *terra firma*, *tête-à-tête*, *vis-d-vis*, *sotto vocē*, *hauteur*, when English words equally expressive may be found. This practice in a great measure expired with the fashionable novelists of the past century, whose style has never been upheld as a correct model for imitation. Such words as *intensify*, *opinionate*, *to accite*, used by American writers, must likewise be regarded as aliens, until they have obtained the sanction of polite usage.

Beginners sometimes confound words of similar orthography but different meaning, as *ingenuous* for *ingenious*, *corporal* for *corporeal*, *principle* for *principal*, *eminent* for *imminent*, *genius* for *genus*, *counsel* for *council*, *presumptive* for *presumptuous*,

contemptuous for *contemptible*, *affect* for *effect*, *ludicrous* for *ridiculous*, *momentous* for *momentary*, *least* for *lest*.

It is necessary to be cautious in using what are called synonyms: most writers to avoid tautology, or the repetition of the same word, are in the habit of harmonising their sentences by introducing words of apparent similarity in meaning, and thus often unconsciously obscure the sense. In a case of this kind, when choice lies between two words, the one with a simple signification and the other with two, choose the former; because any superfluous or accessory idea renders the expression of a subject less distinct. The words *clear* and *transparent* are synonymous in one respect, both words imply freedom from obscurity; but an object may be clear and yet not be transparent, whilst a transparent object must necessarily be clear. *Entire* and *complete* are considered to be synonymous, but a thing may be entire and not complete; we may have the entire work of an artist, but it may not be a complete work. It is useful to weigh with attention the force of words, for the more the distinction between a variety of verbal meaning is observed, the more perspicuous will be the composition. The learner, where possible, should likewise prefer euphonious to harsh or clumsy words when the meaning is identical, as *inutility* to *uselessness*, *pathos* to *patheticalness*, *capability* to *capableness*.

Endeavour to distinguish general from specific terms when a precise idea is meant to be conveyed. Instead of saying ‘to settle a quarrel by gentle remonstrance,’ ‘to hear the *cry* of horses,’ ‘to *bellow* like a cow,’ ‘to listen to the *murmuring* of bees,’ ‘to see an eagle *flying*,’ it is better to say ‘*appease* a quarrel,’ ‘the *neighing* of horses,’ ‘to *low* like a cow,’ ‘the *hum* of bees,’ ‘an eagle *soaring*.’

An important element in a correct style is precision, the learner should therefore avoid circumlocution, or the use of several words, to express what might be better expressed by one; thus, ‘The thing was *clear and evident*,’ should be ‘the thing was *obvious*.’ ‘A plain, simple, and unaffected man;’ *plain* and *simple* are superfluous. ‘An awful and appaling scene,’ *appaling* embraces *awful*. ‘He was a talented intellectual man;’ a talented man is necessarily an intellectual man, but a man may be intellectual without being talented, ‘a talented man’ therefore is sufficient. ‘A *diligent active* man,’ should be ‘a diligent man;’ for a man may be active and not diligent, but we cannot conceive a diligent man as not being active in some degree. A similar remark is applicable to ‘He was quite *aware* and *conscious* of it,’ and such like sentences. A redundancy of words weakens the effect of a

sentence, and indicates either ignorance of the precise meanings of the words themselves, or a feeble conception of the idea they are intended to express.

It is not, however, advisable for the learner to be over fastidious at the outset; searching for a more appropriate word or a happier expression would be to enhance precision at the expense of perspicuity; better hazard the one than peril the other: write first, and correct afterwards, but endeavour to acquire the habit of writing correctly.

SYNTHESIS.

CORRECT the following sentences agreeably to the rules of Construction :

1. Fear is the anticipation of an evil.
2. The traveller was awarded a title and estate.
3. The riches are the source of many evils.
4. The travellers lived in ages we usually call dark.
5. Our universities do not generally promote the study of geology and chemistry.
6. Geography and astronomy make an equal stride.
7. Euclid produced a model of clear demonstrations.
8. They spoke of the traveller having found a treasure.
9. I heard of the treasure being lost.
10. We knew of you going.
11. There was an indomitably wildness in the scene.
12. Volcanoes are rarely displays of supernatural power.
13. Your committee would strong and affectionately urge.
14. Results recurring frequent are often disregarded.
15. If the old almanac system and its 'Francis Moore' are to be discarded, something else must be found for us in its place.
16. The Jews under the Ptolemies were far from being a persecuted race; on the contrary, it enjoyed very extensive privileges.
17. Cæsar tells us of three indigenous languages in Gaul, and we find traces of it at the present day.
18. The traveller beheld the obelisk of Osirtesen, who was 60 feet high.
19. A pardon was obtained from the king by means of an old helmet, who happened to be present.
20. Egypt had colleges of priests and prophets, and those were part and parcel of the church establishment.
21. Take that book and hand me this one.
22. The travellers accosted he and I.
23. Who did they send for provisions?
24. They disapproved the design proposed.
25. It was me who found the treasure.
26. I knew that person to be he.
27. Whom do people say the travellers are?
28. Some hymns were sang by the peasants.
29. The travellers have ate the poisoned food.

30. They had at that time began their journey.
31. The traveller who went in quest of provisions should return next day.
32. People were said to encounter strange shapes in the forest.
33. Will I have the book to-morrow?
34. It is difficult to frame a rule that some bold genius shall not subvert.
35. Let him to do what he proposes.
36. Allow him do as he pleases.
37. Bid him to go in quest of provisions.
38. Was he to remain longer, he would be too late.
39. Fame comes unlooked for if it comes at all.
40. Do thou know me?
41. Does the travellers depart immediately?
42. Not one of the travellers were seen after.
43. The traveller or his companion go in quest of provisions.
44. Neither the traveller nor his companion have returned.
45. He and the traveller finds a treasure.
46. Doubt and uncertainty hangs over their fate.
47. Appearance and reality, when united, constitutes truth.
48. I, a priest of Isis, who now addresses you.
49. Thou who think so are certainly wrong.
50. He who has a head of his own need not borrow one.
51. That which glitterest is not always gold.
52. Why did the travellers so act?
53. The weather both was rough and stormy.
54. It is difficult always to be correct.
55. The traveller who departed did not conceive no such design.
56. Neither traveller nor treasure was never heard of more.
57. They merit their fate for their avarice.
58. The philosopher was astonished by their cupidity.
59. Who did you speak to just now?
60. I am sure it was we they were staring at.
61. They were speaking of either he or I.
62. These are the travellers who the repast was prepared for.
63. Who did the treasure belong to.
64. Some remarks were made against you and he.
65. Our opinion of you and they is not favourable.
66. Between you and I, this matter is fraught with danger.
67. His fame was such as his name was in every mouth.
68. There is no one as amiable, as generous, as beloved, as he.
69. He has travelled further than me.
70. I shall come so soon as possible.
71. We doubt if you will come at all.
72. Did the travellers send you and they in quest of provisions?
73. If he recover and survives many will rejoice.
74. We do not estimate the Egyptians very highly, but we owed them much.

THE ENGLISH LANGUAGE.

LESSON FIFTH.

READING.

[*The following is a corrected version of the Exercise given in the Fourth Lesson.*]

1. Fear is the anticipation of evil.
2. The traveller was awarded a title and an estate.
3. Riches are the source of many evils.
4. The travellers lived in the ages we usually call dark.
5. Our universities do not generally promote the studies of geology and chemistry.
6. Geography and astronomy make equal strides.
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29. The travellers have eaten the poisoned food.
30. They had at that time begun their journey.
31. The traveller who went in quest of provisions should have returned next day.
32. People were said to have encountered strange shapes in the forest.
33. Shall I have the book to-morrow?
34. It is difficult to frame a rule that some bold genius will not subvert.
35. Let him do what he proposes.
36. Allow him to do as he pleases.

37. Bid him go in quest of provisions. 38. Were he to remain longer, he would be too late. 39. Fame comes unlooked for, if it come at all. 40. Dost thou know me? 41. Do the travellers depart immediately? 42. Not one of the travellers was ever seen after. 43. The traveller or his companion goes in quest of provisions. 44. Neither the traveller nor his companion has returned. 45. He and the traveller find a treasure. 46. Doubt and uncertainty hang over their fate. 47. Appearance and reality, when united, constitute truth. 48. I, a priest of Isis, who now address you. 49. Thou who thinkest so art certainly wrong. 50. He who has a head of his own needs not borrow one. 51. That which glitters is not always gold. 52. Why did the travellers act so? 53. The weather was both rough and stormy. 54. It is difficult to be always correct. 55. The traveller who departed did not conceive any such design. 56. Neither traveller nor treasure was ever heard of more. 57. They merit their fate on account of their avarice. 58. The philosopher was astonished at their cupidity. 59. Whom did you speak to just now? 60. I am sure it was us the people were staring at. 61. They were speaking of either him or me. 62. These are the travellers for whom the repast was prepared. 63. To whom did the treasure belong? 64. Some remarks were made against you and him. 65. Our opinion of you and them is not favourable. 66. Between you and me, this matter is fraught with danger. 67. His fame was such that his name was in every mouth. 68. There is no one so amiable, so generous, and so beloved, as he. 69. He has travelled further than I. 70. I shall come as soon as possible. 71. We doubt whether you will come at all. 72. Did the travellers send you and them in quest of provisions? 73. If he recover and survive many will rejoice. 74. We do not estimate the Egyptians very highly, but we owe them much.

PRONUNCIATION.

VOWELS.

In the first lesson we pointed out the vowel sounds used in English; we have now to show when, and under what circumstances, a particular vowel has one, and when another of these sounds.

We have seen that there are in all eighteen vowel sounds in the language; there are only five signs or letters to represent these eighteen sounds, *a*, *e*, *i*, *o*, and *u*. Each of these letters is not confined to a certain determinate number of the sounds, but sometimes represents one and sometimes another with the greatest degree of apparent irregularity, and it is

this singular property of the English vowels that renders the acquisition of a correct pronunciation of the language so difficult.

It is, however, a popular error to suppose that there are no rules for English pronunciation; we have already said that common consent determines the pronunciation of the words, but common consent only determines directly the pronunciation of the majority, the pronunciation of the minority it determines indirectly by analogy, and this analogy constitutes the rules, by which common consent itself must submit to be judged; besides, in cases where usage is doubtful, or when a new word is added to our vocabulary, it is not common consent that is consulted, but the rules or principles recognised by that authority.

It is almost unnecessary to insist upon the importance of a correct pronunciation; in some professions, as the bar and the stage, it is indispensable, and in most others it is more or less advantageous. COBBETT, in his English Grammar, says that, “though the Scotch say *cōrne*, the Londoners *cawn*, and the Hampshire folks *carn*, we all know they mean *corn*;” and concludes, therefore, that pronunciation is a matter of ‘very little real importance.’ Now Cobbett might as well have argued that when we hear, ‘ain’t you a goin?’ and understand it to mean ‘are you not going?’ English grammar is unnecessary. It appears to us that a barbarism of the one kind is quite as much to be deprecated as a barbarism of the other.

There are two classes of error in pronunciation which the learner should endeavour to avoid, that of giving a wrong enunciation to a sound, and that of giving a variety of enunciations to the same sound; the first error is peculiar to the natives of London, the second has a wider range. The fifth vowel in the table, lesson first, that of *a* in *traveller*, occurs in the words *tax*, *wax*, *axe*. These words are pronounced by the Londoner, as if written *tex*, *wex*, *ex*; this pronunciation does not give exactly the vowel sound of these words which is recognised by polite usage; but the Londoner is consistent in the error; he almost invariably gives this particular enunciation to that particular sound. Not so the inhabitants of other localities; the Scotch, for example, pronounce the words named, as if written *tahx*, *wawx*, *aix*; thus not giving one only, but three distinct varieties of intonation to the same sound.

In pointing out the proper sounds of each vowel, it will be necessary to make use of some kind of orthoepical mark, and in order not to perplex the learner with a variety of systems

of this description, we shall adopt that prefixed to the original edition of Walker's Pronouncing Dictionary, which is in every respect well suited for the purpose. It is not, however, our intention to follow Walker's pronunciation; many of the irregularities sanctioned by the polite usage of his day, as *ke-arriage*, for carriage; *ke-ind*, for kind; *ke-ard*, for card; *front-cheer*, for frontier, having happily fallen into desuetude. The following is Walker's method of exhibiting the vowel sounds, together with a reference to the group of words illustrating each sound, given under the head 'PRONUNCIATION,' in our first lesson.

Walker's Marks.*	Number of sound in Table, Lesson First.
1. First sound of <i>a</i> , as in <i>fate</i> , å	7 and 8.
2. Second sound of <i>a</i> , „ <i>far</i> , å	9.
3. Third sound of <i>a</i> , „ <i>ball</i> , å	10.
4. Fourth sound of <i>a</i> , „ <i>fat</i> , å	6.
5. First sound of <i>e</i> , „ <i>me</i> , è	4.
6. Second sound of <i>e</i> , „ <i>met</i> , è	5.
7. First sound of <i>i</i> , „ <i>fire</i> , i	2.
8. Second sound of <i>i</i> , „ <i>pin</i> , i	1.
9. First sound of <i>o</i> , „ <i>no</i> , ö	12.
10. Second sound of <i>o</i> , „ <i>move</i> , ö	15.
11. Third sound of <i>o</i> , „ <i>nor</i> , ö	10.
12. Fourth sound of <i>o</i> , „ <i>not</i> , ö	11.
13. First sound of <i>u</i> , „ <i>tube</i> , ü	17.
14. Second sound of <i>u</i> , „ <i>tub</i> , ü	13 and 14.
15. Third sound of <i>u</i> , „ <i>bull</i> , ü	15 and 16.
16. The sound of <i>ou</i> , „ <i>out</i> , ou	8.
17. The sound of <i>oi</i> , „ <i>oil</i> , oi	3.

It will be observed that Walker indicates the sound of *a* in *fat* by a sign thus, å, and throughout the course of the following observations this sound will be represented in the same manner, and as in this, so in the case of the other sounds.

For facility of classification, the sounds, as exhibited in the foregoing table, may be further distinguished by the terms *open* and *shut*, thus:

<i>Open.</i>	<i>Shut.</i>
1. å, as in <i>fate</i> .	1. å, as in <i>fat</i> .
2. å, „ <i>far</i> .	2. è, „ <i>met</i> .
3. å, „ <i>ball</i> .	3. i, „ <i>pin</i> .
4. è, „ <i>me</i> .	4. ö, „ <i>not</i> .
5. i, „ <i>fire</i> .	5. ü, „ <i>tub</i> .
6. ö, „ <i>no</i> .	6. ü, „ <i>bull</i> .
7. ö, „ <i>move</i> .	
8. ö, „ <i>nor</i> .	
9. ü, „ <i>tube</i> .	

* Smart and other modern editors of Walker's Dictionary use marks, thus, — ~ instead of figures, to distinguish the sounds. We do not see any particular advantage to be derived from this modification, and have consequently preferred Walker's own annotation, in which figures alone are introduced.

A vowel may be defined as a simple unobstructed utterance, or as a sound that does not cease from the beginning to the end of a single impulse of the voice. When a sound is uttered curtly, it is said to be short; when the voice dwells upon it, it is said to be long; the sound of *e*, in the word *met*, if prolonged, would make that word rhyme exactly with the French word *fête*, or resemble *e* in the Scotch pronunciation of the word *well*; but this long sound of *é* is not used in English. We mean by the terms, *short* and *long*, either a protraction or prolongation of the same sound, and we mention this more particularly, as orthoepists sometimes use these terms to signify one thing and sometimes another.

When two letters are employed to represent a simple sound, as *ie* in *grief*, *oa* in *coal*, *ea* in *treasure*, the combination is termed a digraph. Some orthoepists consider such sounds as *ew* in *few*, *oi* in *oil*, as compound sounds, and call them diphthongs; others consider the *i* of *fire*, and the *a* of *fate*, to be sounds of this kind. When two vowels are used to represent a simple, or a union of two simple sounds (which we think means as nearly as possible the same thing), the combination belongs to one syllable, as *tre-a-sure*, *feu-dal*; but when two letters occur in a word, each of which has a distinct sound, they separate, and belong to distinct syllables, as in *cre-ate*, *co-alesce*. It would be a better arrangement to class the combined vowels representing simple sounds, as well as those representing what are called combined sounds, under the general term *digraph*, and confine the term *diphthong* to such combinations as in *create*, *coalesce*.

GENERAL RULES.

[*The learner will bear in mind that the numbered letters indicate the sounds, as shown in the annexed table; thus ü signifies the sound of u in tub, which is the fourteenth of the table.*].

I. When a single vowel ends an accented syllable, or when a vowel is followed by a single consonant and an *e* mute, it has the first open sound; as in *fá-tal*, *fáte*, *é-vil*, *éve*, *lí-bel*, *sí-pite*-*ful*, *spý*, *mó-tive*, *mó-te*, *tú-nic*, *tñne*.

Exceptions—Fá'-ther, rá'-ther, brá'-vo, gápe, báde, háve, wá'-ter, gíve, líve, góne, tróde, súre, wére, there (thá're), ere (á're), where (whá're), móve, próve, dó, whó, lóse, mar'ítme, jacobíne, med'ícíne, dis'ciplíne, masculíne, jes'samíne, fem'iníne, her'óne, nec'taríne, lib'ertíne, gen'uíne, pal'atíne, cu'curbíté, in'geníté, in'finité, definíté, hy'pocríté, fa'veuríté, ex'quisíté, op'pósito, ap'pósito, per'quisíté, req'uisíté.

In the following words, which are chiefly derived from the French, *i* has the sound of *é*—*machine*', *antique*', *critique*', *pique*, *chagrin*', *fatigue*', *caprice*', *pal'anquin*", *routine*', *intrigue*', *invalid*' (noun), *marine*', *police*', *suite* (sweet), *tontine*', *frize*, *fascine*', *tambourine*', *man'darin*", pronounced as if written *mashene*', *anteke*', *criteke*'. In the following, *o* has the sound of *ü*—*love*, *glove*, *dove*, *above*, *shove*, *done*, *one*, *none*, *come*, *some*.

This rule is frequently violated by the Londoner, who perversely gives the sound of *ó* to *ú*, pronouncing *toon*, *stooid*, *constitoot*, for *túne*, *stúpid*, *consti-túte*. It is scarcely necessary to dwell upon such palpable errors.

II. When *e*, *o*, or *u* ends an unaccented syllable, it has its first open sound, but protracted, that is, pronounced somewhat rapidly; as in *é-mo'-tion*, *nó-bil'-ity*, *ú-nite*'.

III. When *a* ends an unaccented syllable, the sound varies with the position of the syllable; when the syllable is not final, *a* has the short sound *á*; as in *trá-duce'*, *trá-verse*: but, when the syllable is final, it has the open sound *å*; as in *i-de'-å*.

IV. When *i* or *y* ends an unaccented syllable, it has the shut sound *í*; as in *dí-vine'*, *hor-rí-ble*, *dit-tý*.

Exceptions—*Cí-bárious*, *cí-lícious*, *cí-ta'tion*, *di-rep'tion*, *di-rup'tion*, *ml-crom'eter*, *ml-gra'tion*, *pl-rat'ical*, *rl-val'ity*, *rhl-noc'eros*, *vl-ca'rious*, *vl-bráti'on*, *vl-tal'ity*, *vl-vif'ic*, *vl-vip'arous*.

V. When a single vowel is followed by a consonant in the same syllable, it has a shut sound; as in *cát'-le*, *mét'-al*, *grín*, *hýmn*, *fól'-ly*, *cúb*, *un-shód'*, *ín-cán-dés'-cénce*, *cón-néct*'.

Exceptions—Many (*mén'-y*), any (*én'-y*), *báth*, *páth*, *láth*, *isle*, *Island*, *viscount* (*s*, in the three last words, is silent), *climb* (*b* silent), *indict* (*c* silent), *pint*, *pretty* (*prítty*), *England* (*íngland*), *clerk* (*clárk*), *bóth*, *cómb* (*b* silent), *gróss*, *woman* (*wúm-an*), *wolf* (*wúlf*), *bosom* (*bús-om*), *whóm*, *tómb*, *wómb* (*b* silent in the last two words), *ságur* (*s* like *sh*), *impággn*, *bury* (*bér-ry*), *busy* (*bíz-zý*). In the following words, *o* has the shut sound of *ú*—*among*, *amongst*, *affront*, *front*, *brother*, *mother*, *smother*, *pother*, *other*, *hover*, *cover*, *plover*, *doth*, *son*, *sponge*, *allonge*, *honey*, *money*, *coney*, *Monday*, *stomach*, *mongrel*, *monk*, *monkey*, *month*, *nothing*, *oven*, *onion*, *pommel*, *covert*, *conjure*, *cozen*, *covet*, *covenant*, *conduit*, *colour*, *comfit*, *comfort*, *compass*, *company*, *combat*, *comrade*, *borough*, *bomb*, *bombard*, *sloven*, *shovel*, *ton*, *tongue*, *sovereign*, *wont*, *once*, *wonder*, *comfrey*, *rhomb*, *colander*, pronounced *amóng*, *frúnt*, etc.

VI. All the vowels have the sound of *ú* when followed by *r* in an unaccented termination; as *collár*, *diff'er*, *elix'ir*, *sat'yr*, *au'þor*, *sul'phur*, pronounced *collúr*, *diffúr*, *elixúr*, *satúr*, *authúr*, *sulphúr*. But when *a*, *i*, or *e* precedes any other consonant, the vowel has its regular sound; as in *pet'ál*, *val'íd*, *sol'émn*.

Care must be taken not to give the vowels indiscriminately the irregular sound. Careless speakers slur all the unaccented vowels, pronouncing *cap'able*, *del'egate*, *vis'ible*, *correct'*, as if written *capuble*, *delugate*, *risible*, *currect*, and sometimes *vis'ble*, *c'r-rect*. If the learner has acquired this inelegant habit, he should endeavour to correct it, even at the risk of being thought pedantic: it is this fault that generally causes indecision in pronunciation, and is the source of much of that indistinctness so often observed when an unpractised speaker addresses a large assembly. In speaking with deliberation, it is necessary to give every unaccented syllable its specific sound; and the degree of accuracy attained in this respect distinguishes the cultivated from the conventional speaker.

PARTICULAR RULES.

VII. *A* succeeded by *nge*, *ste*, *gue*, has its first open sound; as in *rângé*, *châste*, *plâgue*; it also has this sound in the words *danger*, *manger*, *angel*, *ancient*; pronounced *dain-jer*, *main-jer*, *ain-jel*, *ain-shyent*.

VIII. When *a*, by the first general rule, has the sound å, this sound is shortened before the letter *r*; as in *dare*, *fare*, *com-pare*, *Ma-ry*; except the word *are*, pronounced år.

None of our orthoepists have noticed the difference between the sound of *a* in *fate* and *a* in *fare*; yet, if the two words were pronounced in precisely the same manner, a correct ear would at once detect a certain degree of uncouthness in the pronunciation of either word. Good speakers invariably make a distinction between the two sounds, whilst the Scotch and Irish pronounce the first syllables of *da-ring* and *Ma-ry* to rhyme with *day* and *May*. The sound of *a* in *fare*, and generally before *r*, approximates somewhat to the French *e* in *féte*, which is not the case with *a* in *fate* when that word is properly pronounced.

IX. *A* has the open sound å when followed in the same syllable by *r*, *lf*, *lm* (except *quålm*), *lv*; as in *cård*, *cålf*, *cålm*, *cålve*: but when *r* is followed in the next syllable by a vowel or another *r*, *a* has the short sound å; as in *pår-a-dise*, *cår-ry*.

X. *A* has the open sound å when followed in the same syllable by *ll*, *ld*, *lk*, *lt*, also when followed by *r*, and preceded by *w* or *qu*; as in *cåll*, *båld*, *bålk*, *hålt*, *wår*, *quårt* (the word *shåll* only excepted). But when *r* is followed in the next syllable by a vowel or another *r*, *a* has the shut sound ö; as in *quår-antine* (*quôr*), *war-rant* (*wôr-rant*).

XI. *A* has the shut sound ö when preceded by *w* or *qu* and followed by any other consonant than *k*, *g*, *ng*, *x* (*ks*), or *f*; as in *swab* (*swôb*), *wal-low* (*wôl-low*), *quash* (*quôsh*), *quantity* (*quôñ-tity*).

XII. *Aa*. This combination, representing a simple sound, occurs only in Scripture proper names, and is pronounced as *a* alone would be in the same position; as *Aaron*, *Canaan*, *Isaac*, *Balaam*, pronounced å-ron, Ca-nân, I-sâc, Ba-lâm, and in the word *baa*, pronounced bå.

XIII. *Æ* is found chiefly in Latin words, and is pronounced like *e* in a similar position; as *Cæsar*, *Dædalus*, *Michælmas*, pronounced Cè-sar, Dèd-alus, Michèl-mas.

XIV. *Ai* and *ay* are the same, except that *ay* is always found at the end of a word. Under the accent these combinations have the sound of å; as in *de-tail'*, *de-lay'*. Unaccented they have the shut sound of *i*; as in *Captain*, *Monday*, pronounced *Captîn*, *Mondî*. *Ai* before *r* is shortened, as stated Rule VIII.; as in *fair*, *dairy*.

Exceptions—*Plaid* and *raillery* are pronounced *plåd*, *rållery*; *said*, *again*, *against*—sêd, agén, agéñst; *aisle* like *isle* (*s* silent); and *quay*—kê.

XV. *Au*, *aw*. These combinations generally represent the third sound of *a*; as in *daub*, *law*, pronounced dåb, lå.

Exceptions—*Cauliflower*, *laudanum*, *sausage*, and *guage*, pronounced çålflower, lôdanum, såsage, and gåge.

XVI. *Au*, followed by *n* and another consonant, has the sound \hat{a} ; as in aunt, haunted, gauntlet, pronounced $\hat{a}nt$, $\hat{a}nted$, $\hat{a}ntlet$; as also in draught, laugh, and their compounds, pronounced $\hat{dr}aft$, $\hat{l}af$.

XVII. *E* is silent at the end of words, as in battle, sale; but is pronounced when the final letter of Latin and Greek words, as in recipe, epitome; as also when the only vowel of an English monosyllable, as in he, she.

XVIII. The termination *re*, preceded by a consonant, is pronounced \hat{ur} , as in massacre (massac $\hat{u}r$).

XIX. *E* is silent in the termination *en* when preceded by any other consonant than *l*, *m*, *n*, or *r*, as wooden, heaven, pronounced wood'n, heav'n; and in the past tenses and participles of verbs, except when *e* is preceded by *d* or *t*, as blamed, scanned, pronounced blam'd, scann'd.

E is also silent in the words shrivel, swivel, snivel, drivel, grovel, pronounced shrivle, swivle, snivle, drivle, grovle.

Exceptions—The *e* is heard in the last syllable of sudden, kitchen, hyphen, chicken, aspen, platen, marten, latten, leaven, sloven, mittens.

This rule is very often violated. Careless speakers, in an endeavour to speak distinctly, sound the *e* in such words as seven, golden, and omit it, especially in words ending in *el*, as chapel, gospel, parcel, vessel, jewel, novel, in which *e* ought to be distinctly heard.

XX. *E* is silent in the unaccented terminations *eon* and *ean*; as in sur'geon, o'-cean, pronounced sur'-j $\hat{u}n$, o'-sh $\hat{u}n$.

XXI. *E*, followed by *r*, has generally the sound of \hat{u} prolonged; as in herd, pronounced h $\hat{u}rd$; but when *r* is followed in the next syllable by a vowel or another *r*, *e* has its regular shut sound; as in hér'-i-tage, mér'-ry.

XXII. *Ea* is generally pronounced like \hat{e} ; as in repeal, repeat, heal, heat.

XXIII. *Ea* has the first sound of \hat{a} in great, break, steak, pronounced gráté, bráké, stáké.

XXIV. *Ea* has the protracted sound of \hat{a} in the words pair, wear, swear, tear.

XXV. *Ea* has the second open sound of α in the words heart, hearth, and their compounds, pronounced hár't, hár'th.

XXVI. *Ea* has the sound of \hat{u} in learn, earn, yearn, earl, pearl, early, dearth, earth, search, hearse, rehearse, heard.

XXVII. *Ea* has the shut sound \hat{e} in unaccented terminations, and in the following words and their compounds—head, stead, breast, read (past tense), ready, spread, bread, breath, death, breakfast, dead, deaf, cleanse, endeavour, feather, heaven, health, wealth, heavy, lead (metal), leather, peasant, pheasant, pleasant, pleasure, treasure, realm, stealth, jealous, sweat, threat, tread, thread, treachery, weapon, weather, zealot, zealous.

XXVIII. *Eau* in beauty has the first sound of *u*; thus, bút'y; this combination is generally found in French words, and it follows the

pronunciation of that language; as *beaux*, *bureau*, pronounced *bō*, *bu'-rō*.

XXIX. In the unaccented terminations *eous* and *iouſ*, the *e* and the *i* are generally heard, but the *o* is dropped; as in *courageous*, *insidious*, pronounced *cūr-rā'-gē-ūs*, *īn-sīd'-ē-ūs*.

Careless speakers are apt to drop the *e* or *i* sound, as well as that of the *o*, and to pronounce such words as if written *cur-ra'-jus*, *in-sī-dus*.

Walker converts the *d* and *t*, immediately preceding this termination, into *j* and *tch*, as *hideous* and *piteous*, he pronounces *hijeous* and *pitcheous*. This practice of softening the consonants *d* and *t*, before *eous* and *tous*, though much followed, is not by any means general.

XXX. *Ee* has invariably the sound *ĕ*; as in *green*, *meet*.

XXXI. *Ei*, when under the accent, has the sound of *ĕ*, as in *receive'*, *conceive'*; when unaccented, *ei* has the sound of *ē*, as in *surfeit*, *forfeit*, pronounced *surfēt*, *forfēt*.

Exceptions—*Ei* has the sound of *i* in *height*, *sleight*; in the following words *ei* has the sound of *ā*—*deign*, *feign*, *reign*, *weigh*, *neigh*, *neighbour*, *inveigh*, *eight*, *freight*, *weight*, *feint*, *skein*, *reins*, *rein*, *vein*, *veil*, *heinous*; in the following *ei* being followed by *r* has the protracted sound of *ā*—*their*, *theirs*, *heir*, *heiress*.

XXXII. *Ey* when under the accent has the sound of *ā*, as in *grey'*, *purvey'*; when unaccented *ey* has the shut sound of *ī*, as in *pulley*, *money*, pronounced *pully*, *monī*.

Exceptions—The word *eye* is pronounced *i*, the words *key* and *ley*, as if written *kee* and *lee*. *Friend* and *tierce* have the shut sound of *e*, *frēnd*, *tērce*.

XXXIII. *Eo* in the following words has the sound of *e*; in the same position, as *peo'-ple*, *leop'-ard*, *jeop'-ardy*, *feoff*, pronounced *pē'-ple*, *lēp'-ard*, *jēp'-ardy*, *fēf*. The *e* is dropped in the word *yeoman*, pronounced *yo'-man*. The words *Geoffrey*, *feod*, etc. are now written as they are pronounced, *Jeffrey*, *feud*. It should be borne in mind that *eo* generally separates into distinct syllables, as in *neology*, *geometry*, pronounced *ne-ol'-o-gē*, *ge-om'-e-trē*.

XXXIV. *Eu* and *ew* have the sound of *ū*; as in *feud*, *few*. After *r* or *j* these combinations have the second of *o* prolonged; as in *crew*, *Jew*, *rheum* (*h* silent).

Exceptions—*Ew* in *sew* is pronounced *ō*. The words *strew*, *shew*, etc., are now written as they are pronounced, *strow*, *show*, etc.

XXXV. *I* has its first open sound when followed in the same syllable by *nd*, *ld*, *gn*, or *gh*; as in *mind*, *mild*, *sign*, *high*.

Exceptions—*Wind*, *gīld*, *guīld* (*u* silent), *build* (*u* silent), *abscīnd*, *rescīnd*, *descīnd*.

XXXVI. *I* has likewise its first open sound, when alone and unaccented, as in *i-de'-a*; when followed by a vowel, as in *dī-ur'-nal*; and when final preceded by *b*, *ch*, *er*, *l*, *pr*, or *tr*, as in *bi-den'-tal*, *chī-rur'-geon*, *crl-te'-rion*, *lī-ba'-tion*, *pri-mé'-val*, *clī-mac'-ter*, *tri-bu'-nal*.

Exceptions—I-mag-i-ne (é-mád-jín) and its compounds, li-tig'-ious (lé-tíg-yúš), li-bid'-i-nous (lé-bíd-é-nús), hy-poc'-ri-sy (hé-pók-ré-sy).

XXXVII. When the accent of a word is on the penultimate, *i* in the last syllable followed by a single consonant and an *e* mute, has its shut sound; as in res'-píté, pro-jec'-tíle, ada-man'-tíne.

Exceptions—Ex'-ile, se'-nile, e'-dile, em'-píre, um'-píre, ram'-píre, fi'-níte, fe'-líne, fe'-ríne, con'-fíne, su'-píne, ar'-chives, con'-trite, sex'-tíle, gen'-tíle, cri'-nité, Ar'-give (*g* hard), Sam'-níte, Hi'-víté.

When the accent is on the antepenultimate, *i* in the last syllable followed by a consonant and an *e* mute, has its first open sound in accordance with the first general rule; as in cham'omíle, ser'pentine, ap'petite. Words accented on this syllable have in consequence a secondary accent on the last. Walker, by not considering that the power of the secondary nearly equals that of the first in determining the vowel sounds, has supposed the open sound of *i* in a few words terminating in *ile*, accented on the antepenultimate, to be irregular, because *i* is generally shut in this termination; but almost all words accented on the penult have the shut sound of *i*, whilst those accented on the antepenult have the open *i* sound. The *i* in the last syllable of mercantile, juvenile, etc., which he has marked *i* ought therefore to be pronounced *í* in obedience to the general rule.

XXXVIII. When the accent is on the antepenultimate, *i* in the last syllable, followed by *v* or *c*, and an *e* mute, has its shut sound; as in adjec'-tive, rel'-a-tive, prej'-u-díce, ed-i-fíce: except cockatrice, sacrifice.

XXXIX. *Y* unaccented, at the end of words has the shut sound of *i*, as in identity; except in the termination *fy*, in which *y* has the sound of *i*, as in qualify, satisfy; as also in the words multiply, occupy, prophesy.

XL. *I* followed in the same syllable by *r*, has like *e* the sound of *ü* prolonged, as in bird (búrd), virgin (vúrgin); except when *r* is final or when followed in the next syllable by a vowel or another *r*, in which case *i* has its regular shut sound, as in vír-ulence, squír-rel.

Exceptions—In the words girl, skirt, girt, gird, the *i* is generally pronounced like *é*.

Some orthoepists have affected to waive the foregoing rule. Properly both *e* and *i* before *r* should have their regular sounds, but we hear none but foreigners pronounce them so: were an Englishman to pronounce mercy, or first, without introducing the irregular sound, he would in all probability be regarded either as ignorant or affected. A few speakers compromise the matter by using an intermediate sound, but this only increases the evil, for without removing the existing anomaly it adds one more irregularity to the prosody of the language.

XLI. *I* is dropped in the unaccented terminations, *tion*, *sion*, and *cious*; as in attention, pension, conscious, pronounced atten-shún, pen-shún, con-shús.

As in the case of other unaccented terminations, care should be taken not to drop the vowel sound altogether; it is a very common but a very vulgar error to pronounce such words, as emotion, portion, as if they were written emoshn, poshn, or emoshen, poshin, the pronunciation emo-shún, po-shún, though in itself irregular, is that given the words by polite usage, and consequently must be adhered to.

XLII. *I* when followed by another vowel in an unaccented syllable, generally has the sound of the consonant *y*, as in *fil'ial*, *concili ate*, pronounced *fɪl'-yáл*, *cón-cíl'-yáte*. But when preceded by *r*, the *i* is heard distinctly, as in *ó-rí-ént*.

XLIII. *Ie* is pronounced like *é*, as in *grief*; but when *ie* is final, *i* only is pronounced, in accordance with Rule XVII, as in *díe*, *lie*.

XLIV. *Ieu* and *iew* have the sound of *ú*, as in *adieu*, *view*, pronounced *adú*, *vú*.

XLV. *I* is silent in the words *cousin*, *evil*, *devil*, pronounced *cous'n*, *ev'l*, *dev'l*.

XLVI. *O* followed in the same syllable by *ll*, *st*, *ld*, *lt*, *lk*, has its first open sound; as in *róll*, *póst*, *cóld*, *bólт*, *fólk*.

Exceptions—*Lóst*, *cóst*, *dóll*, *fróst*, *dost* (*dúst*).

XLVII. *O* followed in the same syllable by *r*, has its third open sound, as in *fór*, *córd*, *fór-tune*; but when *r* is followed in the next syllable by a vowel or another *r*, *o* has its short sound, as in *ðr-a-cle*, *sorr-ry*.

Exceptions—*Bórne*, *córsé*, *hórde*, *förce*, *förge*, *fört*, *förd*, *swórd*, *swórn*, *tórn*, *pört* (and all words in which the word *port* occurs, as *pörter*, *im-pört*), *worsted* (*würsted*).

There is a tendency especially amongst the Londoners to give *o* in all positions the open sound of *å*, pronouncing the words *moth*, *froth*, *frost*, as if written *mawth*, *frawth*, *frawst*; they have corrupted the pronunciation of *poor*, *into pore*, which last they will eventually, very likely, convert into *pawr*.

XLVIII. *O* is silent in the termination *on* when preceded by a hard consonant, as *p*, *t*, *d*, or by *c* or *s*; as *capon*, *pardon*, *utton*, *bacon*, *reckon*, *poison*, pronounced *cap'n*, *pard'n*, *mutt'n*, *bac'n*, *reck'n*, *pois'n*; except when *x* or *n* precedes *t*, in which case *o* is heard distinctly, as in *wanton*, *sexton*.

Care should be taken not to drop the *o*, except under the circumstances stated, the *o* of this termination has in accordance with Rule VI. the sound of *ú*; as in *meth-od*, *king-dom*, *sec-ond*, pronounced *methúd*, *king-dúm*, *sec-únd*.

XLIX. *Oa* has the open sound of *ó*, as in *boat*, *coat*, pronounced *bóte*, *cóte*; except in the words *groat*, *broad*, pronounced *grát*, *brád*.

L. *Oi* and *oy*, except in French words, have always the open sound heard in *oil*, *boil*, *boy*.

LI. *Oo* has the open sound of *o* in *move* or *u* in *rude*; as in *moon*, *soon*, *food*.

Oo has the shut sound of *ú* in *bull* in the following words—*wool*, *wood*, *good*, *hood*, *stood*, *look*, *crook*, *hook*, *brook*, *took*, *book*, *cook*, *soot*, *foot*. *Oo* has the open sound of *o* in the words *door*, *floor*, pronounced *dóre*, *flóre*. *Oo* has the sound of *ú*, in *blood*, *flood*, pronounced *blúd*, *flúd*.

LII. *Ou* and *ow*, these are perhaps the most irregular combinations in the language, their primary sound is that heard in the words *out*, *found*, *proud*, and *how*, *now*, *frown*. But the following exceptions to this rule will have to be committed to memory.

1. *Ow*, when in a final unaccented syllable, has the sound of ö, as in *follow*, pronounced fol'-lö; and it has the same sound in the following words: *blow*, *flow*, *slow*, *glow*, *grow*, *crow*, *mow* (verb), *strow*, *throw*, *row*, *low* (adjective), *below*, *owe*, *own*, *snow*, *know*, *sow* (verb), *bow* (to shoot with), *show*, *stow*, *bestow*, and their compounds.

2. *Ow* has the sound of ö in *knowledge*, pronounced nö'l-ledge.

3. *Ou*, when in an unaccented syllable, has the shut sound ü; as in so'-journ, fa'-mous, pronounced so'-jürn, fa-müs. *Ou* has also this sound in the following words: *journey*, *journal*, *adjourn*, *country*, *cousin*, *couple*, *double*, *trouble*, *courage*, *joust*, *flourish*, *nourish*, *touch*, *young*, *rough*, *tough*, *chough* (*gh* has the sound of *f* in the last three words), *southern*, *southerly*, *mounch*, *scourge*, and their compounds..

4. *Ou* has the sound of oo in *moon*, and of o in *move*, in the following words, chiefly derived from the French: *rouge*, *bouge*, *group*, *croup*, *amour*, *bouse*, *gout*, *ragout*, *surtout* (*t* is silent in the last three words,) *soup*, *tour*, *contour*, *tournay*, *tournament*, *route*, *wound* (noun), *through*, *uncouth*, *you*, *yours*, *youth*.

5. *Ou* has the sound ö in the following words: *though*, *dough* (*gh* silent), *court*, *gourd*, *course*, *discourse*, *source*, *bourne*, *soul*, *mourn*, *four*, *pour*, *mould*, *shoulder*, *smoulder*, *moult*, *poult*, *poultice*, *poultry*, and their compounds.

6. *Ou* has the open sound of ö, or of the word *awe*, in the following words: *ought*, *bought*, *brought*, *sought*, *fought*, *nought*, *thought*, *wrought*.

7. *Ou* has the shut sound ö, in *cough* (cöf), *trough* (tröf), *lough* (läk), *shough* (shöök), *hough* (hök).

8. *Ou* has the shut sound ü, or of oo in *good*, in the words, *could*, *should*, and *would*.

LIII. *U* is silent after *g* or *q* in a final syllable; as *rogue*, *antique*, pronounced rög, antëk. *U* is also silent in the words, *guard*, and its compounds, *guárantee*, *guéss*, *guést*, *guérdon*, *guílt*, *guide*, *guise*, *guile*, *guíld*, *buíld*, *buý*, *biscuit*, *conduit*, *circuit*, *guínea*, *guitar'*; *u* is employed in these words chiefly to preserve *g* hard before *e* and *i*.

LIV. *U* has the open sound of ö, or of oo, in the word *moon*, when preceded by *r* or *j*, as in *rude*, *June*.

LV. *U* has the shut sound ü, or of oo in *good*, in the following words: *bull*, *pull*, *full*, *bullock*, *bullet*, *bully*, *bulwark*, *pulley*, *pullet*, *pulpit*, *pudding*, *put* (to place), *fuller*, *bush*, *push*, *bushel*, *butcher*, *cuckoo*, *sugar*, *hussar*.

LVI. *U* when followed by another vowel and preceded by *g*, *ng*, or *s*, in the same syllable, acquires the sound of the consonant *w*; as in *quart*, *languid*, *assuage*, *consuetude*, pronounced kwart, langwid, asswage', con'swetude.

Monosyllables of frequent occurrence when subordinate in a sentence are often, especially in familiar discourse, pronounced with the word that follows. The numerals *two*, *three*, *four*, *five*, when associated with the word *pence*, are very generally contracted into tüp-ence, thrüp-ence, etc.; the vowels of the auxiliaries *am*, *had*, *shall*, are usually much shortened; in the sentence 'the story that that man told me,' the vowel of the first *that* is scarcely heard, whilst the second being under the accent has the vowel sound fully enunciated. The article *a* is pronounced å when emphatic, but å when merely the adjunct of a noun: the article *the* is pronounced thå before a

consonant, but when followed by a vowel the *e* sound is entirely suppressed; the words *your*, *for*, *them*, *was*, are very commonly pronounced as if written *yür*, *für*, *thüm*, *wüz*; and the pronouns *my*, *by*, unless emphatic, are almost invariably pronounced *ml*, *bl*.

These irregularities being recognised by common usage are to a certain extent admissible; but in deliberate speaking, or when the stress of the voice falls upon any of the words, their vowel sounds obey the general laws.

As a general principle, the pronunciation of every word, unless outlawed by custom, is subject to some law of analogy, and we have endeavoured, in the foregoing summary, to exhibit the tendencies of polite usage in the pronunciation of the vowels. It will be advisable for the learner to test the rules we have given by a rigid examination of the words themselves; a correct pronunciation of the vowels is not to be acquired without labour, but a month's diligent analysis of this kind will effect wonders.

Next lesson the rules to be observed in the pronunciation of the consonants will be pointed out.

COMPOSITION.

THE efforts of the learner at the outset should be chiefly directed towards the acquisition of perspicuity. A graceful diction and a happy felicity of expression, the attributes of style, are the results of practice in writing, accompanied by a diligent analytical study of the best writers in the language, and are moreover dependent in some measure upon individual taste and genius; but all that is requisite to write correctly is a knowledge of the common rules of grammar and an ordinary degree of attention.

The learner should endeavour to avoid ambiguity: when a sentence admits of two readings it is impossible to determine precisely the writer's meaning. In the following example—

“Saldanha Bay, the memorable scene of the wholesale capture of the Dutch fleet, graphically described by the French traveller La Vaillant.”—*New Monthly*.

It is doubtful whether La Vaillant graphically describes ‘Saldanha Bay,’ or the ‘wholesale capture of the Dutch fleet;’ the sense of the passage is consequently lost.

It is admissible to omit any words of a sentence that are not strictly required by the meaning. In the sentence, ‘John, engaged in reading, did not observe me,’ the words *who was* are understood. The omission of part of a sentence in this way is termed ‘ellipsis,’ and is improper where it impairs the sense.

“Sir Thomas Overbury was shut up in the Tower, and there he was poisoned by direction of the Countess of Essex, in a tart.”—*Goldsmith's England*.

This sentence is too elliptical; Sir Thomas might have been poisoned in a prison, but certainly not in a tart. Goldsmith means that ‘poison was administered to Sir Thomas by means of a tart.’

Words are sometimes used in a meaning not strictly literal, and an idea is occasionally expressed by a symbol: ‘Life,’ for example, may be described as a ‘wilderness of thorns.’ Well chosen figures of this kind give strength and grace to composition, but figurative language requires to be skilfully handled; the transition, in the use of rhetorical figures, from the sublime to the ridiculous is very easy.

“The setting star of day sheds over the horizon a soft light, the dying rays it darts into the air are the *last sighs* that it breathes to the *universe*.
—*Essays of Frederic the Great.*

In this example of figurative language, the *sighs of the sun* is a vague simile, verging closely on the absurd; besides, the particular spot of the earth’s surface at which a sunset may be observed, is not generally considered to be the ‘universe.’ It is advisable for the learner to avoid metaphor of this kind by adopting a familiar descriptive style.

A ludicrous signification is often given to a sentence by an improper arrangement of its clauses:—

“Notice is hereby given, that the Marquis of Camden (on account of the backwardness of the harvest) will not shoot *himself nor any of his tenants* till the 14th of September.”—*Daily Paper.*

In this example the nominative is placed after the predicate instead of before it; when these portions of the sentence are transposed the erroneous meaning disappears; thus,

“Notice is hereby given, that (on account of the backwardness of the harvest) neither the Marquis of Camden himself, nor any of his tenants, *will shoot* till the 14th of September.”

The errors that arise from negligence are infinite. The following examples, quoted from *Roscoe’s Manfred*, will show how much a subject may be disfigured by hasty or careless composition:—

“Charles’s introduction into Italy was by no means so trivial an affair as Manfred, perhaps to keep up the hearts of his adherents, affected to make it. *To say nothing of his stature*, that of his intellect and courage was on a par with it.”

It is by no means clear whether the stature of ‘Charles’ or of ‘Manfred’ is implied in the foregoing example. ‘To say nothing’ is a clumsy mode of expressing a measure of superiority; and the ‘it’ at the end of the second properly belongs to the nominative of the first clause of the quotation, which makes nonsense of the entire passage; moreover, the repetition of ‘it’ at the end of sentences is neither elegant nor euphonous.

“Charles bore for his arms the national *fleurs-de-lis*, gold upon an azure ground, surmounted by a red rake in a bloody hand, as if to intimate a

perfect preparation for the harvest of death. There was no lack of labourers, as is invariably the case, for such a harvest, whose friends, the exiled Guelphs of Florence and other Tuscan States, had become masters of Modena and Reggio."

Here Mr. Roscoe has got hold of one of the metaphors spoken of in a preceding section, and, as frequently occurs, dwells upon the figure till the effect is materially diminished. But to what does the relative *whose* refer? Mr. Roscoe probably intended to state that the exiled Guelphs were the friends of Charles; but he says distinctly enough that the Guelphs were friends of 'the harvest of death!'

"Delighted to learn the news, Count Guido Novello, Manfred's legate at Pisa, hastily armed the people to attack the ships and secure the princely prize. But the Pisans failing to second on the spur, by closing their gates and making other preparations, gave timely notice to the Prince; whom Count Guido, when he issued forth with his troops prepared to board them, had the misfortune to see already with sails unfurled, making the best of his way."

In this example, Mr. Roscoe represents Count Guido as 'prepared to board' his own troops, instead of the vessels of the enemy. We cannot, however, make out what 'to second on the spur' signifies, nor whether the inhabitants of Pisa 'shut' or did not 'shut their gates and make other preparations.' It is surprising how any respectable writer could allow so many inaccuracies as crowd this short passage to escape observation. The quotation is by no means a rare instance of negligent diction, and is a kind of composition which it must be the earnest endeavour of the learner to avoid.

There are few writers so perfect as not at times to be obscure. Cobbett has shown that Dr. Johnson and even Mr. Lindley Murray himself have written nonsense occasionally. This, however, only urges the necessity for increased diligence on the part of the learner; for when the recognised authorities of our language have erred, how much more liable the beginner to do so? Accuracy in composition is perfectly practicable, but can only be attained by the utmost vigilance.

SYNTHESIS.

THE cloud which had scattered so deep a murkiness over the day had settled into, and was now, a solid impenetrable mass (*get rid of conjunction and verb to BE.*) The murkiness resembled less even the thickest gloom of a night in the open air, than the close blind darkness of some close room (*get rid of MURKINESS, and use another adjective for second CLOSE.*) But in proportion as the murkiness (*use an equivalent expression*) gathered, the lightnings around Vesuvius increased in their vivid and scorching glare (*employ DID with infinitive*). Their horrible beauty was not confined to the hues of fire; a rainbow never rivalled their varying and prodigal dies (*introduce first clause with NOR, and second with NO.*) Now blue as the depth of a

southern sky—now *green*, darting to and fro as the folds of a *serpent*; now *crimson*, gushing forth through columns of smoke, far and wide, and lighting up the *city* from arch to arch—then dying into *paleness*, like the ghost of its own life (*add attributives to words in italics*.) In the pauses of the showers, you heard the earth *rumbling* beneath, and the waves of the tortured sea *groaning*; or lower still, and audible but to the watch of intensest fear, the murmur of the escaping gases *grinding* and *hissing* through the chasms of the distant mountain (*use the participles in italics as nouns or adjectives*.) Sometimes the cloud appeared *breaking* from its solid mass, and, by the lightning, *assuming* quaint and vast mimicries of human shapes (*convert participles into infinitives*). These appeared *to stride* across the gloom, to hurtle upon one another, and *to vanish* swiftly into the turbulent abyss of shade; so that to the eyes and fancies of the affrighted wanderers were as the bodily forms of gigantic foes—the angels of terror and death (*convert infinitives into present participles*).

The ashes in many places were already knee deep; and the boiling showers which came from the steaming breath of the volcano, *forcing* their way into the houses, *bore* with them a strong and suffocating vapour (*use indicative for participle and vice versa*). In some places, immense fragments of rock *were* hurled upon the house roofs, *and bore* down along the streets confused masses of ruin, *obstructing* the way yet more and more with every hour (*get rid of verb to be and conjunction, and convert participle into relative with a past tense*). As the day *continued to advance*, the motion of the earth was more sensibly felt,—the footing seemed *to be sliding and creeping*,—nor could chariot or litter be kept steady, even on the ground *that was most level* (*abridge sentences in italics*).

Sometimes the huger stones struck against each other as they fell, *and broke* into countless fragments (*get rid of conjunction*). They emitted sparks of fire which caught *everything* that was combustible within their reach (*use whatever*). Several houses and even vineyards had been set on flames, which now terribly relieved the darkness (*reverse the clauses of this sentence, and substitute preposition expressing purpose for relative*). At various intervals the fires rose, *glared* sullenly and *raged* fiercely against the solid gloom (*omit verbs in italics*). To add to the partial relief of the darkness, the citizens had here and there, in the more public places, such as (*instance some examples*), endeavoured to place rows of torches. These rarely continued long, they were extinguished by the showers and winds (*express in active voice*). The sudden darkness into which their sudden birth was converted had something in it doubly terrible and doubly impressive; *it shewed* the impotence of human hopes, *and was* a lesson of despair (*omit words in italics, and connect the foregoing sentences, from the word sometimes, into two only, beginning the second at the words to aid, introducing conjunctions, and making the requisite alterations in the punctuation*).

THE ENGLISH LANGUAGE.

LESSON SIXTH.

READING.

THE DESTRUCTION OF POMPEII.

*The following corrects the Exercise on Synthesis in prece
Lesson.]*

THE cloud which had scattered so deep a murkiness over the day had now settled into a solid impenetrable mass. It resembled less even the thickest gloom of a night in the open air, than the close and blind darkness of some narrow room. But in proportion as the darkness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivalled their varying and prodigal dies. Now brightly blue as the most azure depths of a southern sky—now of a livid and snakelike green, darting restlessly to and fro as the folds of an enormous serpent; now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch—then suddenly dying into a sickly paleness like the ghost of its own life. In the pauses of the showers you heard the rumbling of the earth beneath, and the groaning waves of the tortured sea; or lower still, and audible but to the watch of intensest fear, the grinding and hissing murmur of the escaping gases through the chasms of the distant mountains. Sometimes the cloud appeared to break from its solid mass, and by the lightning to assume quaint and vast mimicries of human or of monster shapes, striding across the gloom, hurtling one upon the other, and vanishing swiftly into the turbulent abyss of shade; so that, to the eyes and fancies of the affrighted wanderers, the unsubstantial vapours were as the bodily forms of gigantic foes—the agents of terror and death.

The ashes in many places were already knee deep; and the boiling showers which came from the steaming breath of the

Volcano forced their way into the houses, bearing with them a strong and suffocating vapour. In some places, immense fragments of rock, hurled upon the house roofs, bore down along the streets masses of confused ruin, which yet more and more, with every hour, obstructed the way; and, as the day advanced, the motion of the earth was more sensibly felt,—the footing seemed to slide and creep—nor could chariot or litter be kept steady, even on the most level ground.

Sometimes the huger stones, striking against each other as they fell, broke into countless fragments, emitting sparks of fire which caught whatever was combustible within their reach; and along the plains beyond the city the darkness was now terribly relieved; for several houses, and even vineyards, had been set on flames; and at various intervals the fires rose sullenly and fiercely against the solid gloom. To add to this partial relief of the darkness, the citizens had, here and there, in the more public places, such as the porticoes of temples, and the entrances to the forum, endeavoured to place rows of torches; but these rarely continued long; the showers and the winds extinguished them, and the sudden darkness into which their sudden birth was converted, had something in it doubly terrible and doubly impressive on the impotence of human hopes. The lesson of despair.—BULWER.

PRONUNCIATION.

CONSONANTS.

WE have seen, under the head PRONUNCIATION, Lesson First, that the consonants, like the vowels, sometimes represent one and sometimes another sound; but that the former are subject to comparatively little irregularity of this nature.

In speaking of these letters, there is a class of error which requires to be noticed: it comes under no particular rule, being rather negative than positive. We allude to the substitution of *v* for *w*, and *vice versa*, the adhibition of the letter *h* to a word beginning with a vowel, the omission of that letter when it ought to be pronounced, and the conversion of the vowel *a* into the consonant *r*.

That these are vulgar errors is true, but that they are not confined to the vulgar is equally true. Many speakers, not otherwise illiterate, from association or imitation, perhaps unconsciously, fall into one or other of these faults; and, for this reason, we think it necessary to bring them under the learner's attention, in order they may be corrected if acquired, and, if not, that they may be avoided.

Such errors as using *k* for *g*; pronouncing the word ‘nothing’ as if written *nuthink*; or of dropping the *g* altogether, and pronouncing such words as ‘grouping,’ ‘coming,’ ‘setting,’ as if written *groupin*, *comin*, *settin*, are not likely to be made by any of our readers.

The habit of aspirating the vowels is less rare, and requires to be guarded against with the utmost watchfulness: such negligences as *hidleness*, *hartist*, *hobese*, for ‘idleness,’ ‘artist,’ ‘obese,’ are intolerable to a correct ear. When any symptoms of this fault are detected, the learner should repeat aloud a number of words beginning with vowels, and continue the practice until every vestige of the misapplied aspirate has been eradicated.

Dropping the aspirate where it ought to be pronounced, is an error less glaring than the former; but such pronunciations as *ope*, *ate*, *ear*, for ‘hope,’ ‘hate,’ ‘hear,’ are not less offensive to propriety. This fault will be best corrected, as in the case of the preceding, by repeating the words beginning with an *h* in most common use, but conjointly with the article *a*, as ‘a horse,’ ‘a head,’ ‘a house,’ till the voice becomes habituated to the correct application of the aspirate.

Those who have contracted the habit of adding an *r* to a final syllable, pronouncing *idear* and *winder*, for ‘idea’ and ‘window,’ should endeavour to counteract the practice by a constant repetition of words in which the broad sound of *a* occurs, and especially of those ending in *aw*, as ‘law,’ ‘flaw,’ ‘straw,’ taking care at the same time not to allow the slightest vibration to succeed the pure sound of the vowel.

Sinking the *r*, or converting it into the sound of *aw*, is considered a beauty by some and a blemish by others. Walker seems to think it advisable to pronounce such words as ‘bard,’ ‘card,’ ‘regard,’ as if written *cawd*, *bawd*, *regawd*; but, though a feeble enunciation of *r*, when at the end of a word, or when followed by a single consonant, may be admissible, still a complete omission of the sound is certainly neither in good taste nor warranted by custom.

Finally, with regard to confounding *v* and *w*, it should be remembered that such barbarisms as *value* and *vorth* are not English words, that they belong to no vocabulary, that they are employed only to give breadth to caricature, and that a speaker using them in any other capacity becomes himself a legitimate butt for the arrows of ridicule.

A consonant may be defined as a simple interruption of a vowel sound, varied by a modification in the action of the organs of speech. The letters may, for facility of reference, be distinguished as follows:—

GENERAL VIEW OF THE CONSONANTS.

		<i>Distinctions.</i>	<i>No. of sound in Table, Lesson First.</i>	<i>Sounds.</i>
1.	<i>p</i>	.	sharp	22 <i>hope</i>
2.	<i>b</i>	.	flat	23 <i>robe</i>
3.	<i>f</i>	.	sharp	24 <i>knife</i>
4.	<i>v</i>	.	flat	25 <i>knives</i>
5.	<i>th</i>	.	sharp	26 <i>bath</i>
6.	<i>th</i>	.	flat	27 <i>bathe</i>
7.	<i>s or c (soft)</i>	.	sharp	28 <i>seal, cell</i>
8.	<i>z</i>	.	flat	29 <i>zeal</i>
9.	<i>sh</i>	.	sharp	30 <i>show</i>
10.	<i>zh or z</i>	.	flat	31 <i>azure</i>
11.	<i>t</i>	.	sharp	34 <i>hit</i>
12.	<i>d</i>	.	flat	35 <i>hid</i>
13.	<i>k or c (hard)</i>	.	sharp	36 <i>kick, pic-nic</i>
14.	<i>g (hard)</i>	.	flat	37 <i>gig</i>
15.	<i>g soft or j (for dzh)</i>	.	33	<i>gem, jest</i>
16.	<i>x (for gz or ks)</i>	.	compounds	44 <i>exert, box</i>
17.	<i>ch (for tsh)</i>	.	.	32 <i>charge, such</i>
18.	<i>ng or n</i>	.	nasal	21 <i>rang, rank</i>
19.	<i>l</i>	.	.	38 <i>line</i>
20.	<i>m</i>	.	liquids	39 <i>mine</i>
21.	<i>n</i>	.	.	40 <i>nine</i>
22.	<i>r</i>	.	.	41 <i>rind</i>
23.	<i>y</i>	.	vocal	43 <i>yield</i>
24.	<i>w</i>	.	consonants	42 <i>wool</i>
25.	<i>h</i>	.	aspirate	19 and 20 <i>hand</i>

In pronouncing the consonants, the following usages will have to be observed:—

GENERAL RULES.

I. Double consonants of the same sound occurring in the same syllable are equivalent to a single letter; as *butt, off, shall, scene*, pronounced *but, of, shal, sene*.

When two consonants of dissimilar sound occur in the same syllable they are both pronounced, as in *hold, resolve, defend*; but when the sounds are discordant the weaker consonant is generally dropped; as in *gnome, hymn, indict*, pronounced *nome, hym, indite*.

II. *C* before *a, o, or u*, has the sound of *k*; as in *can, cork, cut*; and before *e* and *i*, the sound of *s*; as in *centre, cinder*.

Exceptions — The words *sceptic, sacrifice, suffice*, pronounced *skeptic, sacrifize, suffize*.

III. *G* before *e* and *i* has the sound of *j*; as in *gentle, gin*.

Exceptions—*G* is hard in the following words before *e* and *i*; *gibber, gibberish, gibbons, giddy, gift, gig, giggle, giglet, gimlet, gimp, gild, gird, gill* (of a fish), *girl, girth, gizzard, give, begin, noggin, gear, geese, geld, gelding, get, gewgaw, dagger, swagger, stagger, trigger, tiger, anger, eager, meagre, finger, linger, conger, stronger, younger, longer, target, together* and their compounds.

IV. *Ng* has the nasal sound when at the end of a word; as in *sing, ring, writing*.

N represents the nasal sound of final *ng*, when followed in the same syllable by *k*, or when it ends an accented syllable and the next begins with *c*, *k*, *g* (hard) or *q*; as in *bank*, *con'-cave*, *lan'guish*, *can'ker*, *ban'quet*, pronounced *bangk*, *cong'-cave*, *lang'-guish*, *cang'-ker*, *banj'-quet*.

N does not acquire this sound in nouns, adjectives, or verbs, taking an additional syllable after *ng*; as in *ring'er*, *singer*, *winged*, pronounced *ring-er*, *sing-er*, *wing'd*; except the comparatives and superlatives of *long*, *strong*, *young*, which are pronounced as if written *long-ger*, *long-gest*, *strong-ger*, *strong-gest*, *young-ger*, *young-gest*.

Some speakers give improperly the nasal sound to *n*, pronouncing such words as *sing*, *ring-er*, *wing-y*, as if written *sing-g*, *ring-ger*, *wing-gy*.

V. *X* represents *z* when it begins a word; *gz* when it is followed by an accented vowel; and *ks* in every other position; as in *Xiphias*, *exert'*, *anxi'ety*, *ex'ile*, *box*, *phal'anx*, pronounced *ziphias*, *eg-zeri'*, *ang-z'i'ety ek'-sile*, *boks*, *phalanks*.

VI. Custom sanctions the following irregularities; but it is better to give the consonants, as far as possible, their regular sounds:

1. *C* (soft), *s* (sharp) and *t*, followed by a digraph beginning with *e* or *i*, or by *ü* unaccented, are generally pronounced like *sh*; as in *con'scious*, *sócial*, *nau'seate*, *expul'sion*, *fac'tion*, *na'ture*, pronounced *con'-shus*, *só-shial*, *naw'-she-ate*, *ex-pul'-shun*, *fac'-shun*, *na'-shure*.

2. *Z* and *s* (flat) in a similar position have a tendency to become *zh*; as in *glazier*, *grazier*, *vision*, *pleasure*, pronounced *gla-zhier*, *gra-zhier*, *vi-zhun*, *pleazh-ure*.

3. The *s* and *z* of *x* when resolved into its primitive elements obey the same tendency; as in *lux'ury* and *luxú'rious*, pronounced *luk'-shury* and *lug-zhú'rious*.

4. *D* under like circumstances is generally allowed to run into the sound of *j*; as in *soldier*, *verdure*, pronounced *sol-jer*, *ver-jure*.

PARTICULAR RULES.

VII. *B* has only one sound, that in *robe*; but is generally sunk before *m* and *t* in the same syllable, as in *lamb*, *doubt*, pronounced *lam*, *dout*. *B* is also silent in the word, *subtile*, pronounced *uttle*.

VIII. *C* has the sounds of *k* and *s*, as stated in Rule III; *c* is always pronounced at the end of a syllable, as in *cri-tic*, *flac-cid*; but is silent in the words, *indict*, *muscle*, *cor'puscle*, *victuals*, pronounced *indite*, *mussle*, *cor'pussle*, *vittles*.

IX. *C* in combination with *h* has the following sounds:

1. *Ch* has generally the sound of *tsh*, as in *church*, *rich*, pronounced *tshurtsh*, *ritsh*.

2. *Ch* when preceded by *l* or *n*, has the sound of *sh*, as in *filch*, *quench*, pronounced *filsh*, *quensh*.

3. *Ch* has also the sound of *sh* in words derived from the French; as in *chaise*, *chagrin*, *charade*, *champaign*, *chandelier*, *chevalier*, *charlatan*, *chicane*, *capuchin*, *machine*, *marchioness*, *cartouch*, *cheroot*, and their compounds.

4. *Ch* has the sound of *k* in words derived from Latin or Greek; as in *chaos*, *chasm*, *chyle*, *chord*, *chymist*, *character*, *chalybeate*, *chamomile*, *cha-*

meliac, chely, chimera, choleric, chronicler, chlorosis, chorus, chalcography, chiromancy, chirography, chorography, scheme, school, schesis, echo, ichor, anchor, orchestra, drachma, cachexy, catechism, epoch, anarch, coneck, distich, eunuch, monarch, stomach, pentateuch, technical, and their compounds.

In *charity, arch*, and their compounds, *ch* has the sound *tsh*; but *arch*, signifying *chief*, is pronounced *ark*, when it begins a Greek word, and is followed by a vowel, as in *archangel, architrave, archetype, architect, archives, archaism*.

5. *Ch* is silent in the words *yacht, schism*, and *drachm*, pronounced *yot, sizm*, and *dram*; it has the sound of *k* in the word *ache*, and has an irregular sound in the word *choir*, pronounced *quire*.

X. *D*, except under the circumstances mentioned Rule VI, has generally its proper sound, as in *did*; but when *e* is omitted in the past tenses and participles of verbs, *d* acquires, when preceded by a sharp consonant, the sound of *t*, as in *tripped, passed*, pronounced *tript, past*.

XI. *F* has its proper sound, as in *for, loaf*, except in the preposition *of*, which is sometimes pronounced as if written *ov*.

XII. *G* has the sounds stated Rule III; but is silent before *m* or *n* in the same syllable, as in *sign, paradigm, gnaw*.

XIII. *Gh* at the beginning of a word has the sound of *g* hard; as in *gherkin*. At the end of a syllable *gh* is generally silent; as in *plough, fight*. In the words *laugh, cough, clough, enough, rough, tough, slough* (a cast skin), *, *gh* has the sound of *f*. In the words *burgh, burgher*, *gh* has the sounds of *g* hard, and of *ck*, in the words *shough, lough, hough*.*

XIV. *H* is pronounced when it begins a word or a syllable, as in *hold, be-hold*; but is generally silent in the middle of a syllable or at the end of a word, as in *rhu-barb, sir-rah*.

H is silent in the words *hour, herb, heir, honest, humble, humour, honour, hospital*.

XV. *J* has always the same sound, a compound of *d* and the *z* of *azure*, the only exception is the word *hallelujah*, in which it has the sound of *y*.

XVI. *K* likewise represents uniformly the same sound, but is silent before *n* in the same syllable; as in *knee*, pronounced *nee*.

XVII. *L* has only one sound and is mute between *a* and *k*, or *m*, in the same syllable as in *talk, calm*, pronounced *tawk, cawm*; *l* is also silent in the words *calf, half, calve, halve, folk, yolk*.

XVIII. *M* undergoes no variation of sound except in the word *comptroller*; pronounced *controller*. It is silent before *n*; as in *mnemonics*.

XIX. *N* besides its proper sound has the nasal inflection pointed out Rule VI; it is silent after *m* and *l*; as in *hymn, kiln*, pronounced *hym, kil*.

XX. *P* has only one sound, and is silent between *m* and *t*; as in *empty*, pronounced *emty*; *p* is also dropped at the beginning of a word when followed by *n, s*, or *t*; as in *pneumatics, psalm, ptisan*; *p* becomes *b*, in the word *cupboard*, pronounced *cubboard*.

XXI. *Ph* has the sound of *f*, as in *philosopher*; it is silent in *phthisis*, and has the sound of *p* in *naphtha*, *ophthalmia*, and *diphthong*.

XXII. *Q* has always the sound of *k*, and is invariably followed by *u*, as in *quote*, *quarter*.

XXIII. *R* has the trill or vibrating sound at the beginning of a word and the end of a syllable followed by another *r* or a vowel, but under other circumstances has generally a guttural vowel sound.

XXIV. *S* has two distinct sounds; it has its hissing sharp sound at the beginning of words, as *soon*; before and after a sharp consonant as *spear*, *peaks*; in the accented prefix *dis*, as in *dislocate*; in the prefix *mis*, whether accented or not; in the terminations *sive*, *sorry*, *sarry*, *sity*, as in *persuasive*; and in the words *design*, *desist*, *preside*, *practise*.

S has the sound *z* under the following circumstances:

1. When it follows a flat consonant, or an *e* mute preceded by a flat consonant; as in *robs*, *robes*.
2. When it terminates a word and is preceded by a liquid or *ng*; as in *rolls*, *hams*, *beans*, *roars*, *hangs*.
3. In the terminations *asm* and *ism*; as *chasm*, *schism*.
4. In the terminations *sible*, *sition*, *sation*, *sal*, *sel*, *sand*, *sant*, preceded by a vowel; as in *feasible*, *position*, *causation*, *refusal*, *pleasant*.
5. In the termination *sy*, *sey* when the preceding syllable is accented and ends with a vowel or a liquid; as in *daisy*, *pansy*.
6. When it forms a syllable with an *e* mute, preceded by *s*, *z*, *sh*, or *zh*, or any corresponding sound; as *rose*, *roses*, *cage*, *cages*.
7. When it is added to form the plural of nouns; as *opera*, *operas*.
8. In the prefix *dis*, when unaccented and followed by a vowel, a flat consonant, or liquid; as in *disease'*, *disdain'*, *dislodge'*, *disrobe'*.
9. After the prefix *re*; as in *reserve*, *resume*.

10. *S* has also this sound in *as*, *has*, *was*, *is*, *his*, *dissolve'*, *possess'*, *dessert'*, *scis'sors*, *hus'sy*, *hussar'*, *dam'son*, *crim'son*, *absolve'*, *observe'*, *present'*, *presume'*, *des'ert*, *deser't*, *deser'vee*, *desire*; as also in the verbs but not in the nouns, *grease*, *close*, *house*, *mouse*, *abuse*, *excuse*, *diffuse*, *use*, *premise*, *advise*, *devise*.

S is silent in *isle*, *island*, *aisle*, *demesne*, *puisne*, *viscount*; and has the sound of *sh* in *sure*, *sugar*, *sewer*, pronounced *shure*, *shugar*, *shore*, as also under the circumstances mentioned Rule VI.

XXV. *T* has generally its proper sound, and is silent in the terminations *ten*, *tle*, when preceded by *s*; as in *listen*, *bustle*, pronounced *lisseen*, *bussle*.

XXVI. *Th* has two sounds, either of which is employed under the following circumstances:—

1. *Th* has its sharp sound at the beginning and at the end of a word, in the middle of a word when it is preceded or followed by a consonant, and between two vowels in words derived from the Latin or Greek; as in *thick*, *path*, *ethnic*, *author*, *pathos*.

The following are the chief Latin and Greek words in which *th* has this sound between two vowels:—*ap'athy*, *syn'pathy*, *a'theist*, *authen'tic*, *au'thor*, *cath'olic*, *cathar'tic*, *cathé'dral*, *cath'eter*, *e'ther*, *eth'ics*, *leth'argy*, *Le'the* (*e* pronounced), *levi'athan*, *lithot'omy*, *mathemat'ics*, *metath'esis*, *meth'od*, *pa'thos*, *pleth'ora*, *am'ethyst*, *ana'thema*, *apothe'cary*, *apothe'osis*, *antip'athy*,

antith'esis, hypoth'esis, Ath'ens, A'thos, ba'thos, dithyram'bic, mythol'o gy, Pythag'oras, Arethu'sa, polym'athy, lithog'rphy,

2. *T* has its flat sound as in *bathe, clothe, wither, father*, when followed by *e* mute, or when it occurs in the middle of a word under other circumstances than those stated in the preceding Rule.

T has the sound of *t* in the words *thyme, asthma, Thomas, Thames* (pronounced *tems*), *Anthony*.

XXVII. *V* does not vary in sound, and is always pronounced as in *vine, move, dove*. We have already had occasion to allude to the very common but very vulgar error of substituting *w* for this letter, and *vice versa*.

XXVIII. *W* has a sound closely resembling that of *oo* in *oosy*, or *ou* in *ouzle*, and is always pronounced, as in *wind, wove, we*. *W* is silent in the words *whole, who, whose, whom, whoop, sword, answer, two, toward*; and also when it occurs before *r*, as in *wrap, wreck*, pronounced *rap, reck*.

Wh has the sound of *hw*; as in *when, wheat*, pronounced *hwen, hweat*.

XXIX. *X* has the sounds pointed out Rule V, and is always pronounced. It has the sound of *s* at the end of French plurals; as *bureaux, beaux*, pronounced *bureaus, beaus*; but it is better to write such words as they are pronounced.

XXX. *Y* is a consonant only at the beginning of a word or syllable, and is always pronounced as in *yes, churchyard*. In other positions *y* is equivalent to, and obeys the same laws as, the vowel *i*.

XXXI. *Z* has the flat sound of *s*, and retains this sound except under the circumstances stated in Rule VI. *Z* is silent in the French word *rendezvous*, pronounced *ren'dyvoo*.

Having passed the sounds of the language in review, and shown how they are represented, it may be advisable to exhibit the letters in the order they are usually arranged. We have seen that the letters are inadequate to the duties they have to perform as symbols of the English sounds, and must therefore hope that some effort will be made to remedy the evil. There is no good reason why the written and spoken language should differ so widely. English has everything to gain, and will lose nothing by increased simplicity; so that any judicious innovation on the existing system of writing should be regarded at least with candour.

There is one thing to be observed regarding the alphabet. Some country schoolmasters have an unwarrantable predilection for naming the letters *aw, bay, say, each, dji*, instead of *ai, bee, see, aitch, jay*, thus rendering their pupils incapable of spelling their own names intelligibly. For the benefit of these gentlemen we subjoin the proper designations of the letters.

THE ALPHABET.

		<i>Names.</i>			<i>Names.</i>				
1.	A	a	.	. <i>ai</i>	14.	N	n	.	. <i>en</i>
2.	B	b	.	. <i>bee</i>	15.	O	o	.	. <i>o</i>
3.	C	c	.	. <i>see</i>	16.	P	p	.	. <i>pee</i>
4.	D	d	.	. <i>dee</i>	17.	Q	q	.	. <i>cue</i>
5.	E	e	.	. <i>e</i>	18.	R	r	.	. <i>arr</i>
6.	F	f	.	. <i>eff</i>	19.	S	s	.	. <i>ess</i>
7.	G	g	.	. <i>gee</i>	20.	T	t	.	. <i>tee</i>
8.	H	h	.	. <i>atch</i>	21.	U	u	.	. <i>you</i>
9.	I	i	.	. <i>eye</i>	22.	V	v	.	. <i>vee</i>
10.	J	j	.	. <i>jay</i>	23.	W	w	.	. <i>double u</i>
11.	K	k	.	. <i>kay</i>	24.	X	x	.	. <i>eks</i>
12.	L	l	.	. <i>el</i>	25.	Y	y	.	. <i>wy</i>
13.	M	m	.	. <i>em</i>	26.	Z	z	.	. <i>zed</i>

The foregoing rules point out why such pronunciations as *sOOperb*, *vIlent*, *calkElate*, *delUgate*, *cOnnexion*, *demAUnd*, *regElate*, *evEn*, *dIrect*, are faults, and show how such errors may be avoided. To speak in all cases correctly, the learner must know the proper pronunciation of every letter under every circumstance in which it occurs. It may be difficult to charge the memory with all the analogical principles requisite to provide for every contingency of this kind, but the general accuracy of the learner's pronunciation will in a great measure depend upon the degree of care with which the orthoepical tendencies of the language have been investigated.

ORTHOGRAPHY.

THE words of the language are all more or less susceptible of a variety of meaning by being associated with what are called the prefixes and affixes. These particles, whilst they alter the meaning of the word to which they are joined, likewise in some degree alter its form; and it is chiefly the laws governing these changes that have to be considered under the head ORTHOGRAPHY.

It is necessary to remind the learner that some of the rules belonging to this branch of the subject have already been given under the head GRAMMAR. These rules will have to be considered as supplementary to those that follow.

GENERAL PRINCIPLES.

I. Monosyllables, except those ending in *f*, *l*, *s*, or *z*, have the final consonant single, as in *slur*, *sum*, *tub*.

Exceptions—*Add*, *butt* (barrel), *err*, *egg*, *ebb*, *odd*, *inn*.

II. Monosyllables ending in *f*, *l*, *s*, or *z*, preceded by a single vowel, have the final consonant double, as in *stuff*, *roll*, *grass*, *buzz*.

Exceptions—*As*, *gas*, *has*, *if*, *is*, *his*, *of*, *this*, *thus*, *us*, *yes*, *was*.

III. Polysyllables, except those ending in *f* or *s*, have the final consonant single, as in *trinket*, *winter*, *regal*.

IV. Polysyllables ending in *f* or *s*, preceded by a single vowel, have the final consonant double, as in *distaff*, *mastiff*, *rebuff*, *harass*, *caress*, *witness*.

Exceptions—*Alas*, *bias*, *dowlas*; compounds with *mas*, as *Christmas*, *Michaelmas*, *Lammas*; and words adopted from other languages, as *axis*, *basis*, *calculus*.

V. Monosyllables ending in *k* have *ck* after a single vowel, as in *shock*, *sick*, *knock*, but *k* only after a double vowel, as in *croak*, *book*, *peak*, and after a consonant, as in *hawk*, *ask*, *shrink*.

Exceptions—*Disc*, *pic-nic*, *zinc*.

VI. In polysyllables *k* is omitted after *c*, as *publick*, *critick*, *almanack*, now written *public*, *critic*, *almanac*.

Exceptions—*Attack*, *ransack*, *mattock*, *fetlock*, *forelock*.

K is however restored before an augment beginning with *e* or *i*, as *mimic*, *mimicker*, *mimicking*; *frolic*, *frolicker*, *frolicking*; *traffic*, *trafficker*, *trafficking*.

VII. Compound words generally retain all the letters of the simples, as in *uphill*, *allwise*, *football*, *hereafter*, *telltale*, *thereon*.

Exceptions—The word *tell* drops an *l* in *foretel*; *till* in *until*; *well* in *welfare*, *welcome*; *all* in *almighty*, *always*, *already*, *withal*; *call* in *recal*, *miscal*; *roll* in *enrol*, *disenrol*; *stall* in *forestal*, *reinstal*; and compounds of *fall*, *full*, *fill*, and *skill*, invariably drop one *l*, as in *fulfil*, *skilful*, *downfal*, *befal*.

All the dictionaries vary less or more in the orthography of these words. Johnson omits one *l* in most words of this class, but his editors restored the missing letter; and Webster, the American lexicographer, writes all the words in the foregoing list of exceptions with *ll*. Walker is somewhat inconsistent in his treatment of them, for he writes *forestal*, *waterfal*, and *recal*, with *ll*, and gives only one *l* to *reinstal*, *downfal*, and *miscal*. Smart rectifies these anomalies by omitting an *l* from all the words; but whilst he writes *enrol* with one *l*, he gives *disenrol* two. The general tendency appears to reject an *l* in combining words ending in *ll*; and consequently, where usage is doubtful, that is the proper course for the learner to pursue.

VIII. When *e* and *i* in combination have the sound of *ee* in *been*, the *e* generally follows the *i*, as in *grief*, *field*, *achieve*; but words in *ceive* and *ceit*, the *e* precedes *i*, as in *conceive*, *deceit*, as also in the words *inveigle*, *ceiling*, *plebeian*, *either*, *neither*, and *seize*.

IX. Where usage fluctuates between the terminations *ant* and *ent*, the latter should be preferred.

Walker gives both *dependance* and *dependence*. Smart recognises only the latter form, but suggests that *independent* should have the termination *ent* when used as an adjective, and *ant* when used as a noun. We always say *a correspondent*, *a superintendent*, analogy therefore admits *an independent*; and so in the case of the derivatives *dependence*, *independent*. This rule does not apply to such adjectives as *redundant*, *abundant*, which without exception terminate in *ant*.

X. As lexicographers vary in the application of the terminations *er*, *or*, *ery*, *ory*, and *ary*, the following observations may be useful.

1. *Er* and *ery* are English substantive terminations, which when joined to English verbs convert them into nouns; as, *to bake*, *baker*, *bakery*; *to brew*, *brewer*, *brewery*.

2. *Or, ory, and ary*, are likewise substantive terminations, but are used with nouns derived from the Latin; as, *to expostulate, expostulator, expostulatory*; *to deprecate, deprecator, deprecatory*.

It is to be noticed that usage tends to substitute the English for the Latin terminations; as, *to deliver, deliverer, delivery*. In some cases *er* has completely superseded the use of *or*, as in *dispenser, informer, exhauster*; but in a few instances both terminations are recognised, as in *director* and *directer*. Where, however, usage is doubtful, *er* should be preferred to *or*, as *observer, devotor, exhibitor*, should be *observer, devoter, exhibitor*.

3. *Ory* and *ary* may be regarded as equivalent Latin terminations; *ory* is appended to words derived from Latin adjectives in *orius*, as *oratory*, from *oratorius*; *ary* to Latin adjectives in *arius*, as *voluntary*, from *voluntarius*. The distinction between these two affixes depending upon other than purely English analogy, there is great irregularity in their usage; we have in consequence both *accessory* and *accessary*, *receptory* and *receptary*, in the language, with no tangible reason for preferring the one to the other form, and a recent controversy relative to the respective merits of *sanitary* and *sanatory* will be fresh in the recollection of some of our readers. Keeping out of view the opinions of the learned, it appears to be a general rule that when the vowel *a* precedes a single consonant, *ory* is almost invariably employed, as in *amatory, conciliatory, interrogatory*; and that when *e* or *i* precedes a single consonant *ary* is generally used, *secretary, onerary, tutelary, ordinary, disciplinary, veterinary*.

XI. Where usage is doubtful the termination *or* should be preferred to *our*; as *error* for *errour*; *splendor* for *splendour*; *emperor* for *emperour*.

Some lexicographers always use the Latin termination *or* for the French affix *eur*; but usage still rejects this innovation, especially in such words as *behaviour, endeavour, colour*.

XII. The initial syllables *in, en, im*, and *em*, from the similarity of their pronunciation, are apt to be confounded; it will therefore be advisable for the learner to bear the following distinctions in mind.

1. *In* prefixed to verbs signifies *in* or *into*; as, *to in-close, to in-ject, to in-lay*: *inclose* is, however, almost always written *enclose*.

2. *In, im, or ig*, prefixed to an adjective, generally have a negative signification; as, *invisible, immaterial, ignoble*.

3. *En* or *em* never implies a negative; *enviolate, emmovable*, should therefore be written *inviolate, immovable*.

4. *En* and *em* convert nouns and adjectives into verbs, or give verbs additional emphasis; as, *en-rage, en-chain, en-gulf, en-noble, em-balm*.

XIII. The termination *ize* is written *ise* by some modern authors; as *centralise, civilise, generalise*, for *centralize, civilize, generalize*.

Usage is somewhat unsettled on this point; so far as prosody is concerned it is immaterial which form of the affix is employed, both forms being pronounced precisely alike.

It is necessary, however, to observe that there is a theoretical distinction between the terminations *ise* and *ize*: the former is properly part of a word and not an affix, as in *apprise, arise, advise*; whilst the latter is a movable particle, as in *fertilize* from *fertile*; *stigmatize* from *stigma*; *apostrophize* from *apostrophe*. The affix *ize* is correctly employed when it converts a noun into a verb. The word *merchandise* is often incorrectly written *merchandize*; this word ought properly to be written *merchandise* to rhyme

with cowardice: at all events it bears no relation either in prosody or grammar to *cowardize*. It is in a great measure optional whether this affix is written with *s* or *z*, but the learner should be consistent; it would be a fault to write *sympathize* with a *z* and *dramatize* with an *s*, one or other mode should be uniformly maintained.

XIV. When the vowel of a first syllable has its open sound, it is generally followed by a single consonant; as in *lāter*, *pēnal*, *tītle*, *tōtal*, *sūperb*.

When the vowel of a first syllable has its shut sound, it is generally followed by a double consonant; as in *lātter*, *pětty*, *tīttle*, *bōttle*, *sūpper*.

But the vowels of initial syllables have often the same sound whether followed by a single or double consonant; as in *apathy*, *opposite*, *imitate*, *imminent*, *medal*, *meddle*.

XV. When a prefix ending in a consonant is joined to a word beginning with the same letter, both consonants are generally retained; as in *with-hold*, *un-named*, *en-noble*, *con-nect*, *dis-solve im-merge*.

Prefixes of Latin origin generally change the final consonant to correspond with the initial letter of the root: *ad* (to) becomes *ac*, *af*, *ag*, *al*, *an*, *ar*, *as*, *at*, when joined to a word beginning with one or other of these consonants; as in *ac-cede*, *al-lure*, *af-fix*. In the same way *con* (with) becomes *col*, *com*, *cor*; *dis* (of, from,) becomes *dif*; *in* (in, un) becomes *il*, *im*, *ir*; *ob* (for, fore) becomes *oc*, *of*, *op*, etc.; *sub* (near) becomes *suc*, *suf*, *sup*; as in *col-lapse*, *dis-fuse*, *ir-radiate*. The final consonant of these prefixes is often dropped; as in *a-vert*, *co-heir*, *di-verge*.

A variety of changes are being gradually wrought in the orthography of the language. It will be advisable for the learner to note these changes, and to adopt them as they come into general use; unless, indeed, they are foreign to the genius or tendencies of the language, in which case, though supported by a volume of learning, they ought to be decidedly rejected.

SPECIAL RULES.

XVI. When a syllable is added to a word ending in any double consonant, except *ll* both letters are retained, as *cross*, *crosser*, *crossish*, *crossly*, *crossness*; *stiff*, *stifly*, *stiffness*; *possess*, *possessor*, *possession*.

XVII. Words ending in *ll* drop one *l* before a consonant; as *chill*, *chilly*.

Exceptions—both *l*'s are retained before the affix *ness*; as, *illness*, *stillness*, *shrillness*, *smallness*, *tallness*.

XVIII. Monosyllables and words of more than one syllable having the accent on the last, ending in a single consonant preceded by a single vowel, double the final consonant before an affix beginning with a vowel; as, *star*, *starry*; *wit*, *witty*; *rid*, *riddance*; *begin*, *beginner*; *recur*', *recurrence*.

Exceptions—Polysyllables ending in *l* double the final consonant whether the accent falls on the last syllable or not; as *trāvel*, *travel-ler*, *nōvel*, *novellist*, *gam'bol*, *gambolling*.

When the accent does not fall on the last syllable, or when the final consonant is preceded by a double vowel, no reduplication of the consonant takes place, as, *maid*, *maiden*; *sister*, *sisterly*; *deliver*, *deliverance*.

The word *worshipper* is now generally written with a single consonant.

XIX. When a syllable *beginning with a vowel* is added to a word ending in *e* mute, the *e* is rejected; as, *mire, miry; rogue, roguish; blame, blamable*.

Exceptions—When *g* or *c* soft precedes *e* mute, *e* is retained before *able* and *ous*; as, *change, changeable; peace, peaceable; courage, courageous*.

XX. When a syllable *beginning with a consonant* is added to a word ending in *e* mute, the *e* is retained; as in *hopeless, useful, pureness, closely, chastisement*; but—

1. *Le* is dropped before *ly*; as *noble, nobly; able, ably; humble, humbly*; and their compounds; except *solely, vilely, supinely*.

2. Silent *e* before *fy, ty, and ous*, preceded by a consonant, is changed into *i*; as *pure, purify, purity; active, activity; space, spacious*.

3. Silent *e* is omitted before a consonant in the combinations, *awful, duly, duty, hatred, nursling, only, truth, truly, width, wisdom*.

The words *judgement, acknowledgement, abridgement, and lodgement*, are included by most grammarians in this list of exceptions; but Smart retains the *e* in these words, and it is always better, where usage is doubtful, to follow a general rule.

XXI. When a syllable is added to a word ending in *y*, preceded by a consonant, *y* is changed into *i*; as *pity, pitiful; fancy, fanciful; rely, reliance; holy, holiday, holily, holiness*; but—

1. *Y* preceded by *t* is changed into *e* before *ous*: as, *duty, duteous; bounty, bounteous*.

2. *Y* retains its form before *ish*; as, *baby, babyish; boy, boyish; likely, likelyish*.

3. *Y* of the words *dry, shy, sly*, retains its form before *ly* and *ness*; as, *dryness, shyly, slyness*.

XXII. When a syllable is added to a word ending in *y* preceded by a vowel, *y* retains its form; as, *play, playful; joy, joyous; portray, portrayer*; but—

In the derivatives of *day, gay, y* though preceded by a vowel is changed into *i*; as, *daily, gaily, gaiety*.

The Rules given under the head PRONUNCIATION are likewise calculated to aid the learner in the right spelling of words; accuracy in Orthography will however require, in addition to the rules, much careful reading, some practice in writing, and a diligent exercise of the memory.

PUNCTUATION.

The learner, in writing, will have to separate properly the various heads and clauses of the subject by the signs or stops used for that purpose. A sentence may be grammatically correct, and yet from the omission or misapplication of a point may be unintelligible or convey a meaning very different from that which the writer intended. It will be observed, for example, that the sentence, 'The two travellers were found on the road, assassinated by their companion,' signifies something very different from 'The two travellers were found on the road assassinated, by their companion'; in the one case the traveller is said to have discovered his companions on the road, in the other he is accused of having assassinated them.

The points or stops used in writing, are

The comma	(,)
The semicolon	(;)
The colon	(:)
The point or period	(.)

The COMMA is used to prevent the words of one clause of a simple sentence from being confounded with those of another; the sentence 'we may praise love, and admire beauty,' means that we may praise the sentiment called love, and admire the sentiment called beauty; but the same sentence with commas introduced thus, 'we may praise, love, and admire beauty,' signifies that we may praise the sentiment called beauty, love the sentiment called beauty, and admire the sentiment called beauty. The following quotation will shew more clearly the confusion that may arise from an improper use of this point:

"Cæsar entering on his head, his helmet on his feet, armed sandals on his brow, there was a cloud in his right hand, his faithful sword in his eye, an angry glare, saying nothing he sat down."

The comma thus materially affects the meaning of a sentence, and must therefore be used with care; the learner should mark off all the clauses of a sentence likely to be improperly connected, but should not employ a comma where the sense is perfectly clear and distinct without one. In using the comma it may be useful to bear in mind the following general rules.

1. In a simple sentence, as 'Three travellers found a treasure on their way,' no confusion is likely to arise, a comma would therefore be superfluous; but where an explanatory or incidental clause is introduced, it should be marked off; thus, 'Three travellers, who were perishing with hunger, found a treasure on their way.'

2. When two or more such clauses are introduced, each should be marked off, as 'Three travellers, who were perishing with cold, hunger, and fatigue, found a treasure on their way.'

3. When two words or short clauses are connected by a conjunction, a comma is unnecessary; as ‘Three travellers found a treasure *and* were highly delighted with their prize;’ but when a conjunction connects two distinct clauses, a comma should be introduced, as ‘Three travellers found a treasure, *but* gold and silver are valueless in the desert, *and* the travellers were perishing with hunger.’

4. When a conjunction follows the first of three clauses, and belongs to the last, it is usually marked off; thus, ‘Three travellers found a treasure on their way, and, after having procured something to eat, continued their journey.’

5. When two or more nominatives precede a verb, or two or more adjectives a noun, each is marked off, except the last; as ‘Three very *cold*, very *wet*, and very *weary* travellers.’ ‘Three travellers, a treasure, and the materials for a repast were found on the road.’

6. When two or more verbs are governed by the same nominative, each is marked off; as, ‘The traveller who departed, buys food, brings it to his companions, and resumes his journey.’

These rules are merely suggestive; commas may or may not be employed under the circumstances stated, all will depend upon the meaning the writer intends a sentence to convey. A multitude of rules might be given for the use of the comma, all of which would only reiterate the principle, that the comma should be employed whenever perspicuity requires the clauses of a sentence to be distinguished by its intervention.

Besides the foregoing uses of the comma, a single pair of inverted commas are employed to give prominence to a particular word or phrase, thus “The sentences ‘let one of us go,’ and ‘one of us must go,’ are nearly equivalent in meaning;” a double pair of inverted commas are employed to mark a quotation, as ‘The phrase “let one of us go,” quoted from the text;’ an inverted comma is likewise used to mark the omission of one or more letters, as ‘don’t’ for ‘do not,’ ‘tis for ‘it is,’ ‘tho’ for ‘though,’ when a comma is used in this way, it is called an apostrophe.

The SEMICOLON is used to separate the clauses of a compound sentence. When a sentence consists of several clauses containing commas, they are separated by semicolons; a distinct but dependent clause is likewise marked off by a semicolon, as ‘Three travellers were hungry; one of them departed in search of something to eat.’

The COLON is used to mark off an illustrative observation or supplementary remark appended to a sentence complete in itself, as ‘The three travellers are rich: that bag is filled with pearls.’

Generally the colon and semicolon are used wherever a comma would fail to mark the separation of two clauses with a sufficient degree of distinctness, but in applying these points

to particular cases the logical affinities of the sentence will have to be considered in determining which should be employed: the sentence ‘Avarice prompted the travellers to speak advisedly,’ means that avarice induced the travellers to speak in a particular manner; but introduce a colon thus, ‘Avarice prompted the travellers: to speak advisedly,’ and the clause ‘to speak advisedly’ becomes a parenthetical remark totally independent of the preceding sentence. An indiscriminate or improper use of these points might often render the best composition vague and obscure.

The PERIOD is used to show where the sense terminates, or to mark off a group of words that have no necessary connexion with the succeeding series. Some writers, especially those engaged in the public press, use the period whenever the sense requires a lengthened pause, breaking up their subject into a multitude of short abrupt sentences; this practice gives a curt formality to the style, which contrasts unfavourably with more graceful and less constrained language of those writers who make a sparing but judicious use of this point.

The period is used to mark a contraction, as ‘etc.’ for ‘etcetera,’ ‘viz.’ for ‘videlicet;’ ‘M. P.’ for ‘member of parliament.’

INCIDENTAL POINTS.

The following marks are likewise occasionally used in writing:—

The note of admiration	(!)
The note of interrogation	(?)
The dash	(—)
The hyphen, as in	dew(-)drop.
The parenthesis	()
Brackets	[]

I. The note of admiration is used after invocations or any emphatic expression; as ‘Thomas! you are wanted.’ ‘How cold the weather is!’

1. This point is always used after interjections and ejaculatory expressions; as O! Oh! Ah! Very good! What a pity!

O! is generally used with invocations; as ‘O peace!’ Oh! with expressions of feeling. ‘Oh! that was one of my foolish mistakes.’

2. The note of admiration is placed after the word or clause that is exclamatory or emphatic; as ‘When he started, lo! the rain came on.’ ‘How scanty their size! they shrink into pompous nothings.’

3. When the emphasis runs through an entire clause the point is placed at the end; as ‘How close the suitableness of the earth and sea to their several inhabitants, and these inhabitants to their place of appointed residence!’

4. When a sentence, arranged interrogatively, merely involves an exclamation, a note of admiration is used; as ‘Are we startled at these

reports of philosophy! Let us attend our philosophical guides, and we shall be brought acquainted with speculations yet more enlarged.'—*Addison*. 'What misery must he suffer, who lives in perpetual dread!'—*Blair*.

II. The note of interrogation indicates a question; as 'Where is he?'

1. This point should not be used unless a question is expressed. 'When I called he asked me to dinner?' is not a question, and consequently the adhibition of a note of interrogation to such a sentence is an error.

But in 'When I called, he said, will you come to dinner?' the use of the point is, here, legitimate.

2. When several distinct questions occur in a sentence, the note of interrogation is appended to each; as 'Where is he?' 'When did he arrive?' 'Can I see him?' 'When will you call?' 'This evening?'

3. It is an error to use this point in an incomplete sentence; 'Why? and when did he come?' should be 'Why and when did he come?'

4. As a note of interrogation is considered equivalent to a full stop, no other point should be used after it, and the succeeding word should begin with a capital letter.

5. Some writers use this point after an indirect or dependent question; as 'Ask where he is?' 'If we demand an answer? He can scarcely refuse it.' This use of the note of interrogation is however scarcely legitimate.

III. The dash is used to indicate an interruption or a change in the subject; as 'Let me be clearly understood—it is not the army but the navy I mean.' 'Please your honour, quoth Trim, the Inquisition is the vilest.' 'Prithee spare thy description, Trim.'

1. Cobbett and some other authorities decry the use of this point in no measured terms; it is nevertheless useful, and is employed by our best authors. The following examples from a modern writer will show generally the circumstances under which the dash is used: 'I have certainly drank worse, said the knight gravely—at an infantry mess.' 'He recounted the narrative of his arrival—his concealment in the canoe—the burning of the law papers, and even the discovery of the car.' 'How does the doggerel run—ay, here it is—.' 'One of King James's Lords, forsooth!—why, what country gentleman of any pretension would give precedence to such a fellow as that; he neither reads, writes, nor speaks English—and the other—.' 'Every civil appointment must be filled up by them—the law—the church—the revenue—must all be theirs.' 'You shake your head—. No, it is by no means impossible—nay, I do not think it even remote.'

2. The dash is used after another point to lengthen the pause; 'They say Thomas has arrived.—Arrived! yes, many weeks ago.'

3. When the leading word of the first clause is repeated in the second clause of a sentence, a dashed comma is used; 'That is his *opinion*,—an *opinion*, perhaps not new, but—'

4. Under ordinary circumstances, when a comma, semicolon, or colon, may be substituted, the dash is improper; 'The sun has set—the night dews fall—and the air which was sultry and oppressive—becomes cool,' should be 'The sun has set; the night dews fall; and the air, which was sultry and oppressive, becomes cool.'

5. The dash sometimes marks the omission of the preposition *to*; 'He has a salary of 3—400 dollars;' 'Hume's History of England, 1—14.'

6. The dash is occasionally used to give emphasis to an antithesis; as 'The mountain laboured and brought forth—a mouse!'

7. A dash follows the general title at the beginning, and precedes the author's name, at the end of a subject; as,—

'THE DISTANCE OF THE STARS.—A ball shot from a loaded cannon, and flying with unabated rapidity, must travel at this impetuous rate almost seven hundred thousand years, before it could reach the smallest of these luminaries.'—*Addison*.

IV. The hyphen is used to connect words and syllables; as 'The English word *above* is derived from the Saxon *on-be-ufan*.'

1. When two distinct words are used to designate or qualify a single object, they are connected by a hyphen; as 'snake-like,' 'toil-hardened,' 'tea-pot,' 'post-office.'

This rule is not much attended to by our best writers, now that such compound attributives, as '*strong-able-to-bear-much-fatigue* bodies,' have gone out of fashion.

The adverbs, *to-day*, *to-night*, *to-morrow*, are old forms of *the day*, *the night*, *the morrow*, and the particle is sometimes connected by a hyphen, and sometimes written without—usage is not fixed in this respect; *together* means *the gether*, just as *to-morrow* means *the morrow*; and it appears to us that the particle might as well be connected with the word in the one case as in the other.

When figures are written, *units* are generally connected by a hyphen with the *tens*; as 'Thirty-five hundred,' 'Twenty-eight shillings,' 'Sixty-nine miles.'

In general, when the parts of a compound word are closely connected, they may be written together, as *wellbred*, *forenoon*, *bootjack*; but, until common usage sanctions this correction, it will be better to write them apart; as '*salt-cellar*', '*market-place*', '*post-house*'.

2. The hyphen is used to connect prefixes ending in a vowel to words beginning with a vowel; as *co-ordinate*, *co-eval*.

There does not appear to be much reason for this practice whilst we have such words, as *zoology*, *create*, in the language.

3. When there is not sufficient space at the end of a line for an entire word, a hyphen indicates that a portion has been carried to the succeeding line. In this case it is improper to divide the word in the middle of a syllable.

V. A parenthesis is used to mark off an incidental clause occurring in the text; as 'At Cologne (called *Cöln* by the Germans) there is a bridge of boats.'

1. It is an abuse of this point to employ it in cases where the parenthetical clause may be easily blended with the context: 'Neither Jews nor Christians (on account of their impurity) were allowed to be present in Egypt at the opening of the Nile, lest (by reason of that impurity) they might prevent the overflowing of the waters,' should be, 'Neither Jews nor Christians were allowed to be present in Egypt at the opening of the Nile, lest, *by their impurity*, they might prevent the overflowing of the waters.'

2. A parenthesis is employed to enclose an explanatory observation, or an extraneous remark; as, 'He (the Minister of Foreign Affairs) thought it unnecessary to enter into lengthened explanations relative to the actual state of our relations with Spain. (Hear!) That country rarely had a ministry long enough in power to admit of our entering into friendly relations with it (laughter).

3. A reference to an authority occurring in the text is likewise marked off by a parenthesis; as 'Some laws of King Alfred are still in force. (Blackstone, book 2, chap. xi.)'

4. A sentence is punctuated according to the sense without regard to the

parenthesis; as, ‘This dial-plate (if we may credit the fable) changed countenance with alarm.’ ‘He excelled in the game of chess (the result of much practice), which was the only game recognised at the ducal court.’

VI. Brackets are used to separate a remark or observation from a subject, or to mark off a sentence that has no immediate connexion with the context; as ‘I know the banker I deal with, the physician I usually call in [There is no need, cried Dr. Slop (waking), to call in a physician in this case]—to be neither of them men of religion.’

The only other points that remain to be mentioned are: the asterisk or star (*), the obelisk (†), the double obelisk (‡), and the paragraph (¶), these referring to notes at the foot of a printed page, are not used in writing; and a mark thus (\$), which is occasionally used instead of the word *section*.

For practice in punctuation it will be advisable for the learner, after having acquired the rules, to transcribe a portion of some author, omitting the points and capitals, to be afterwards filled in. This exercise, when compared with the original, will show where the learner, or the author himself, has erred.

CAPITAL LETTERS.—In English books of an early date all nouns begin with capital letters; writers of a more recent period seem to have used capital letters freely, whenever their taste or fancy suggested: at present the practice is to begin with a capital letter the first word of every book, chapter, letter, note, or other piece of writing; the first word of every sentence following a period; names of persons, places, streets, ships, months, days, rivers, seas, mountains, as ‘John,’ ‘James,’ ‘Tuesday,’ ‘the island of St. Helena,’ ‘the United States;’ adjectives derived from proper names, as ‘the Roman forum,’ ‘the British possessions,’ ‘the vivacity of the French;’ the principal words in the titles of books; as ‘English Without a Master,’ ‘the Bride of Lammermoor.’ Titles likewise begin with capital letters, as ‘Her Majesty the Queen,’ ‘the Duke of Wellington,’ ‘the French Republic;’ but when these designations occur otherwise than as portions of a proper name, they are not written with capitals; as, the title of *duke* ceased to exist when the *republic* was proclaimed in France: ‘the majesty of the throne.’ The pronoun ‘I,’ and the interjection ‘O,’ are always capitals; and the most important word of a particular subject, or any word or phrase that requires more than ordinary prominence may begin with a capital.

HOW THE LEARNER SHOULD NOW PROCEED.

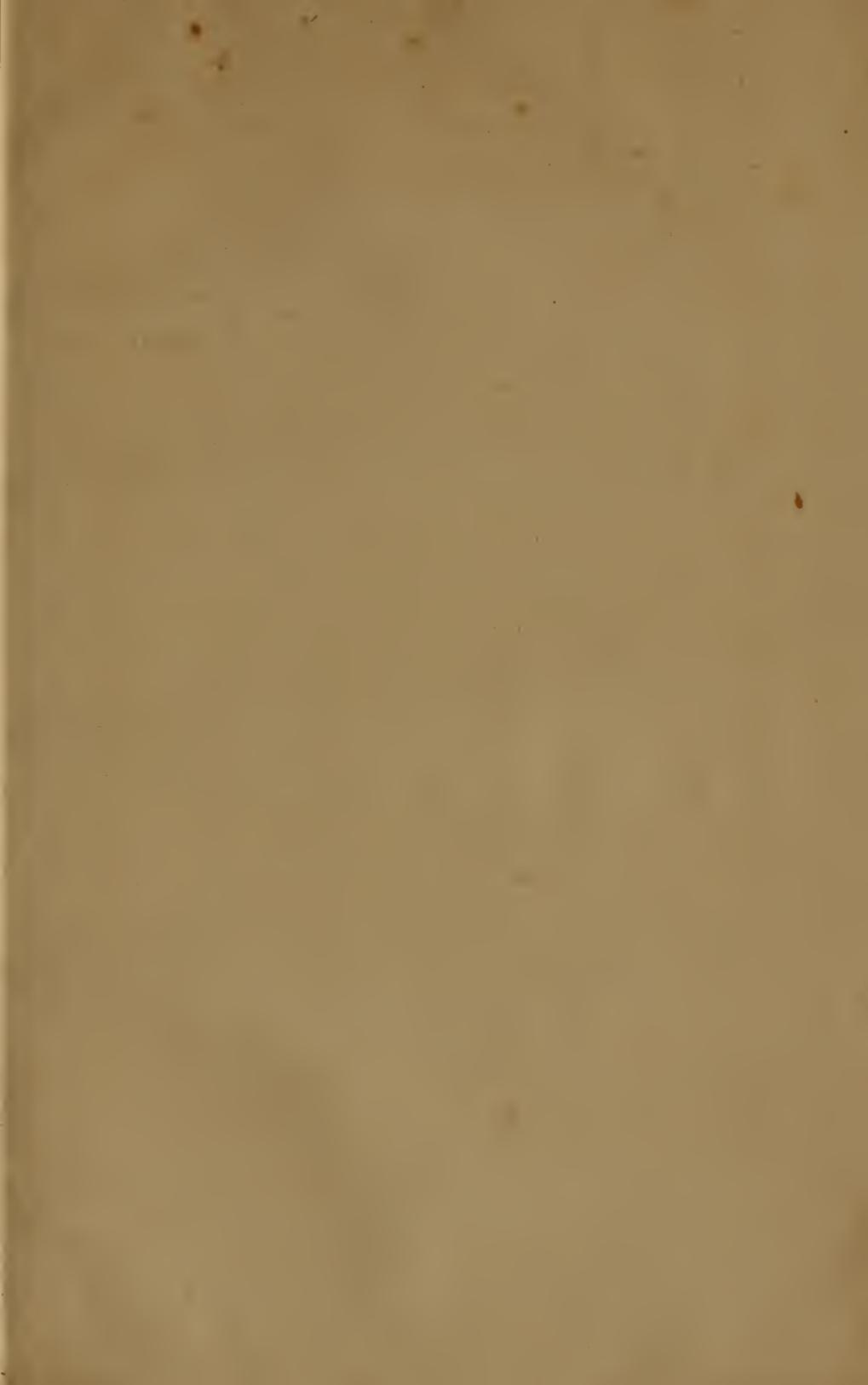
THE general rules of grammar and the rudimentary principles of construction being known, the learner will have to endeavour by practice to acquire a habit of writing and speaking correctly and fluently.

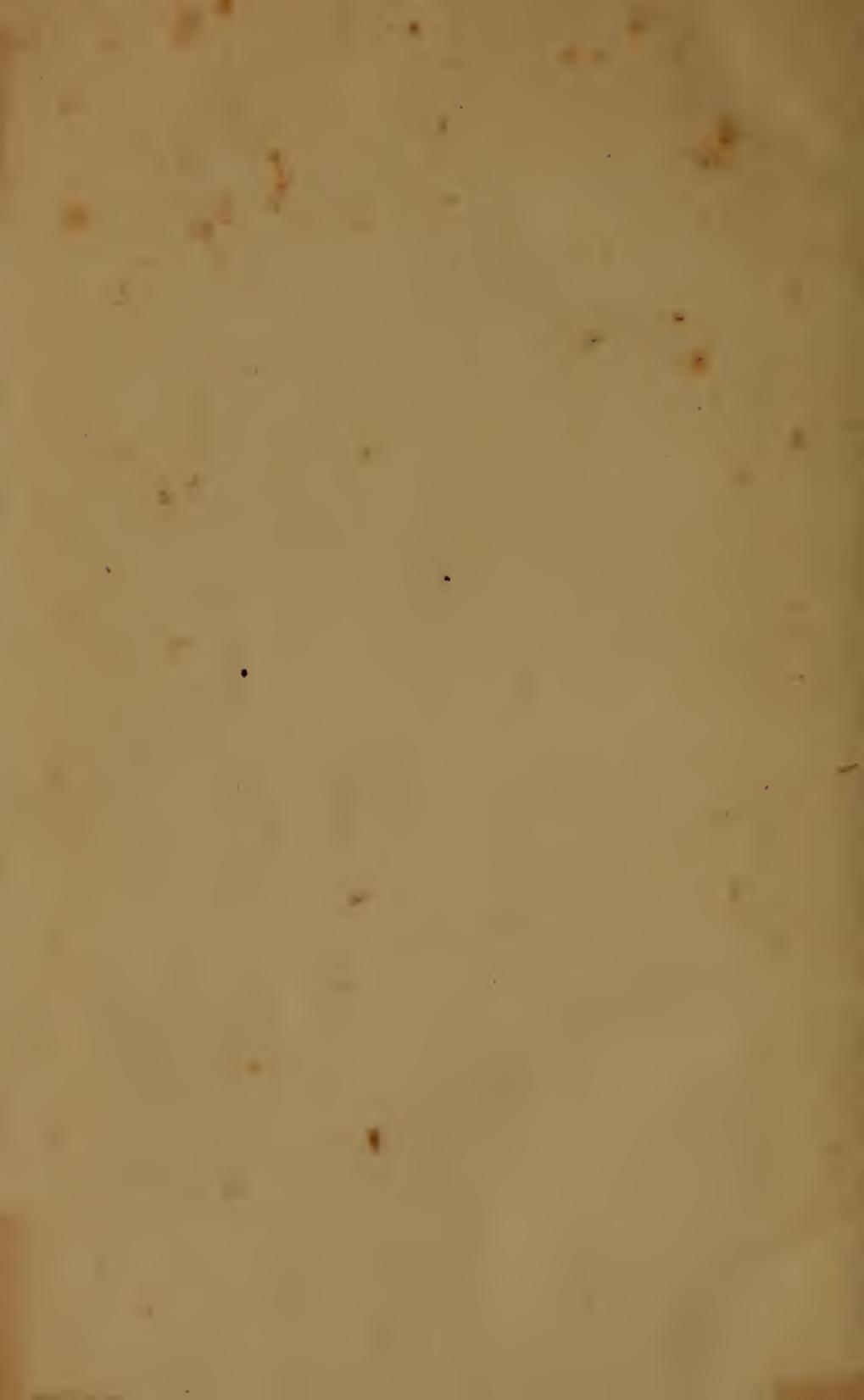
It will be advisable, at the outset, to continue the process of analysis and re-construction suggested under the head *SYNTHESIS*. By transposing and re-arranging an author's words and sentences, a command over the language will be attained, not so readily acquired by other means. For this purpose, some work of modern date and good repute will have to be selected, such, for example, as *Campbell's Lives of the Chancellors*, or *Macaulay's History of England*. Our modern novelists and essayists, with the exception perhaps of Bulwer, seem to affect a characteristic quaintness of language, rather than graceful diction or rigid purity of composition; and the Blairs, Addisons, and Johnsons, of the past century, though still authorities in some respects, can scarcely be considered faithful mirrors of the language as it actually exists. The periodical press is a good authority in matters of ordinary detail. The scholarly articles of the Quarterlies generally exhibit a correct adaptation of the innovations to which both the vocabulary and construction of the language are constantly subject; they might therefore be consulted with advantage.

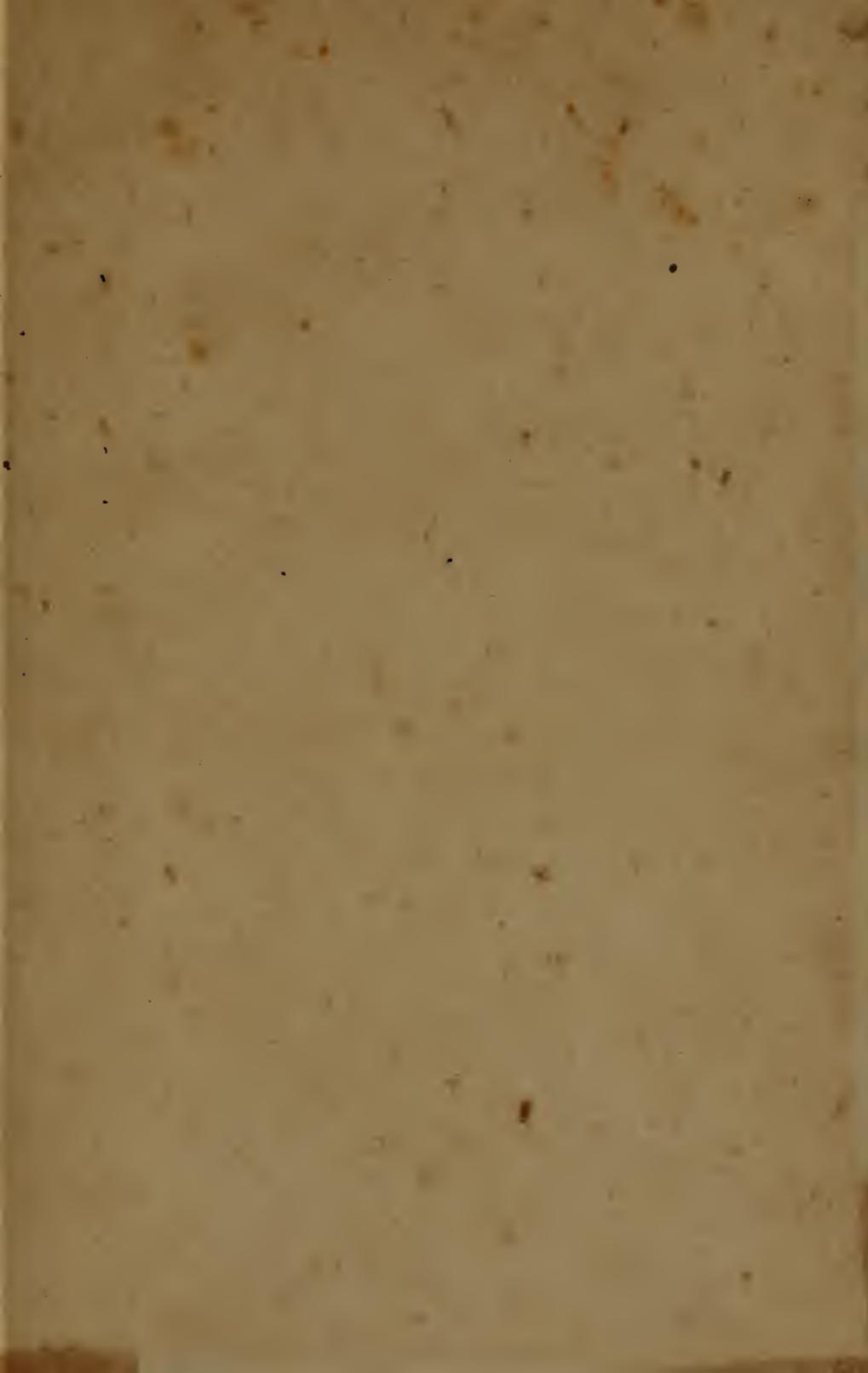
The chief authorities in matters of verbal criticism are *Lovett's* and *Booth's Grammars*, *Harris's Hermes*, and the *Diversions of Purley*: *Latham's* recent *Introduction to the Language* likewise conveys a large amount of information on this branch of enquiry.

To correct a faulty pronunciation, it will be necessary first to ascertain the manner in which the sounds are enunciated by polite speakers, either orally or by such means as we have pointed out; the general rules of prosody will next have to be acquired, and the exceptions, however numerous, committed to memory; recourse being had in every case of doubt to some good pronouncing dictionary. It should be borne in mind, that a natural unconstrained utterance is of primary importance,—hesitation or embarrassment in reading or speaking, is a greater evil than even an erroneous pronunciation.

A moderate degree of study, careful observation, and practice, will enable the learner to speak and write with accuracy and precision; without which, a most important truth, or a well conceived thought, might fall unmeaningly on the ear, or appear to the eye utterly unintelligible.







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